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Notes on a
Passage
to India

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ON THE COVER

Urban throngs, Kolkata (formerly known as Calcutta). Photo: Pepper Trail

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JEFFERSON

MONTHLY

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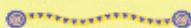
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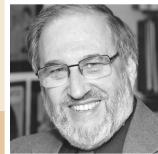
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Tuned In Ronald Kramer

Jefferson Exchange

JPR began its journey on the AM radio dial when Perry Atkinson, a Jackson County based broadcaster, donated his AM radio station to us in 1989. With a newly-available "second voice" (this was before our FM services "split" into Classics and News and Rhythm and News), we then began developing a program service to complement our predominantly music-oriented FM offerings. Bill and Patsy Smullin, another Jackson County based broadcasting family, added to what had become a fledgling *News and Information Service* on KSJK(AM), in 1991 when they donated KAGI(AM), Grants Pass. Shortly thereafter, we began an occasional locally-produced talk program - the *Jefferson Exchange* - originally heard once a week and hosted by a rotating group of individuals.

In 1994, longtime political reporter Russell Sadler came to JPR to host a newly-reformatted daily version of the *Jefferson Exchange*. As a daily offering, Russell dramatically expanded the program's significance and scope during his three years at the mike.

While developing the *Jefferson Exchange* I gave a lot of thought to its guiding principles. Early in my career I worked for the ABC Radio Network in Hollywood and, during a portion of that time, I was associated with the network's locally owned station KABC(AM) - the nation's first, and then foremost, talk radio station. It was a time when the FCC's Fairness Doctrine was still in effect and KABC led the way in offering probing, thoughtful, balanced - yet provocative - talk shows with hosts like Michael Jackson (no, he didn't sing or gyrate; this was a different Michael Jackson)! By the time JPR entered the talk show world with the *Exchange*, nearly 30 years later, the Fairness Doctrine was dumped in the nation's regulatory trash bin and much of commercial radio's talk shows were emphasizing "provocative" - with a decidedly partisan spin - to the detriment of fairness. I

believed then, as now, that public radio has greater responsibilities and set about crafting written standards for JPR's talk show efforts. It wasn't easy. Little had been written about such matters and, drawing on precedent, I wound up going back to early writings by CBS programmers for guidance. What emerged was a set of written principles for JPR's news and talk show programs. We established credential standards for both commentators and for our journalistic program hosts. Over the years, as public radio's significance has grown, National Public Radio (NPR) revisited these issues and drafted its own Code of Journalistic Ethics in 2004 - a step which prompted us to locally revisit and refine our own Code of Journalistic Conduct.

Commercial radio, beyond other considerations, is in the business of making - and maximizing - profits. With talk radio a main program feature on commercial networks and stations, the commercial industry concluded that commercially successful talk radio was more about getting listeners' blood boiling than about sharing information. Hosts like Rush Limbaugh, who could accomplish the former, have become lucrative commercial radio properties regardless of their formal training for such work or adherence to journalistic standards.

That didn't seem to be a model for JPR to emulate. As a result, while Russell was hosting the *Jefferson Exchange*, we crafted policy which embraced the *Jefferson Exchange* as a news program and applied the same requirements to its hosting standards as pertained to our News Department. That meant hiring a journalist, someone with a degree in journalism or a demonstrated successful career in journalism.

When Russell came into my office in 1997 and told me he had to leave the *Jefferson Exchange* in two weeks, there was no ready supply of journalist hosts to call upon to succeed him. At the time both Jeff Golden and I had

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Jefferson Almanac

John Darling

The Middle of Nowhere... The Best Place to Be

It was that day when it got over 100 degrees and you knew the thunderheads were going to build up over the Siskiyous and bring us lots of lightning. The kids were free and wanted to climb a mountain, a local one, not real big.

What they really wanted was to hang, just the three of us, as we had done so many thousands of times over their 17 and 19 years of life, just walking around, going in stores, cracking jokes, eating lunch out on some bluff, looking at this vast, beautiful, natural mystery we get to live in here, so, though I could have worked, I dropped it and we grabbed some fruit, drinks, trail mix and took off, beyond Siskiyou Pass to the trailhead at Pilot Rock.

What is more perfect than trekking up a trail with people you love, gaining elevation, stopping to catch breath, sharing in a common mind about the beauty, and our good fortune, as we scramble up the scree of this columnar jointed volcanic neck, the only one in the populated part of the Rogue Valley? We reach that narrow, steep chute, the final path to the top. The kids haven't done rock groping and we stop and talk it over, how it would be better to live and do it another day when they've had some training and are wearing the right shoes. In other words, too scary. I gladly agree.

We do lunch on a big lava rock, with sweeping view from Shasta to Mt. Ashland, taking grandiose pictures of each other in poses, serene to goofy. I've always taken every chance to turn

something, anything into an educational op, so I point out the rusty field with nothing growing on it. Know why? It's all volcanic ejecta, porous to rain, so ain't no roots gonna get water.

This is a time for story-telling, I decide, so, looking at the sweep of the valley up to the northwest, I tell them how I've been reading on the internet about the first mass UFO sightings in June and July of 1947. I tell them that one of them was right here, on the cloudless afternoon of June 29, a formation of nine flying saucers, "white as snow geese," witnessed by Dr. Peter Vogel and his wife Kay, plus 18 other people in their group.

It was five days earlier, near Mt. Rainier, I relate, that a pilot saw a formation of nine UFO's and called them "saucer-shaped," causing the press to coin the term "flying saucer." And it was ten days after our incident that the notorious Roswell encounter happened, where the Air Force reported finding a crashed UFO, with alien bodies, in New Mexico, then quickly retracted the story, starting in motion the mythos of willful government cover-up.

Kids, I say, there are a lot of looney stories out there, maybe including Big Foot and the Loch Ness Monster, but a lot of "illegal information" is likely true and it's important that you read everything and make up your own minds. Remember, continental drift, evolution and destruction of dinosaurs by an asteroid (not to mention racial harmony and environmental sustainability) all

At Hilt, the charming, blue-collar remnant of that company town, we have the best malts and shakes I recall in many a moon and check out the cracker post cards, one showing a couple watching UFOs overhead and commenting, "Darn, more Californians moving in."

once were considered the province of unstable, dangerous, barking-mad thought criminals – and we wouldn't get anywhere if we didn't keep pushing our way outside that box called normal.

Are the kids impressed? Nah. They ignore me. But you know it went inside them and will be there down the road when they need it and it might seem wiser to go with what's comfortable and agreed upon, rather than step off the beaten path, question things and be unpopular.

We drive down old 99, east of the freeway and stop to watch a rattlesnake, its belly swollen with some unlucky kangaroo rat, sunning itself in the middle of the pavement. Colin is amazed. He's never seen a rattler. He takes many pictures of it, which will be on his MySpace before the next sun rises.

At Hilt, the charming, blue-collar remnant of that company town, we have the best malts and shakes I recall in many a moon and check out the cracker post cards, one showing a couple watching UFOs overhead and commenting, "Darn, more Californians moving in."

Down the Colestine Valley, we drop in on the Buddhist temple garden, spinning all the prayer wheels, making a joint wish for world peace and quietly marveling at the great, colorful statues of Buddha, White Tara, the female Buddha of compassion, long life, healing and wish-fulfillment and Green Tara, the female Buddha of enlightenment and liberation, towering above us. The heat bears down on us. We are silent. We take a movie of Hannah walking, young, lovely, down a corridor of spinning prayer wheels.

Climbing up to the ski road, we splash off in the cascading creeks. Colin makes a movie with the digital camera hanging by its strap out the car window, crazily spinning. We go into hysterics watching it, seeing our faces flashing by. We swim in Emigrant Lake, which is almost too warm to be refreshing. The thunderheads tower up madly in the heat, getting ready to unload their miles of lightning, one every second or two for hours, thrilling us.

We're so lucky not to live in a big city, Hannah says. There's so much to do, even in the middle of nowhere, the best place to be. You hand yourself over to it and let it find you. It always does. **JM**

John Darling is an Ashland writer.

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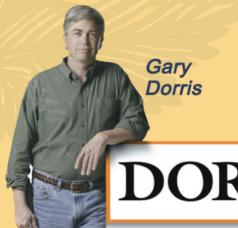


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COVER STORY

The Elephant in the Temple

Notes on a Passage to India

By Pepper Trail



Travel is a paradoxical activity. The more places you visit, the more conscious you become of the variety of this world, and thus the less well-traveled you feel yourself to be. At least, that's how it has been for me. This is how the thought process goes: sure, I've been to Peru, Brazil, Chile, and Argentina – but what about Bolivia??? Anyway, regardless of such quibbles, there was one undeniable gap in my world travels: the largest continent of all, Asia. Although I had nibbled at the edges of Asia with brief visits to Japan and the Russian Far East, I had never explored the heartland: China, or Korea, or Thailand, or Cambodia, or... India.

In all of Asia, India was the place that drew me most, that stirred up a kaleidoscopic swirl of images, expectations, cultural preconceptions, and spiritual aspirations. The haunt of tigers and elephants, the birthplace of Buddha, the home of Hinduism and of a society that mingles the modern and the medieval, India has always struck me as one of the most fascinating and bewildering places on earth. Plus, I love the food! So when I was offered a position as naturalist on a voyage around the subcontinent from Bombay to Calcutta, I accepted immediately.

First, of course, I had to get there. It's a long way to India –

No one place can encompass India's endless variety. This is a country, after all, in which government business may be conducted in 22 different languages.

and I'm not being metaphorical here. Sure, India is far in terms of culture, and religion, and the fundamental conception of what life is for. That's well and good; but first the traveler must come to terms with a more mundane measure: miles around the planet.

It is truly amazing that we can fly halfway around the world in a single day. But when that flyer is you – curled into your seat after 20 hours in the air, as stiff and deformed as a piece of dry leather – the miracle is not readily apparent. And so, I learned yet again: the world is not small. Although airplanes allow us to move around it quickly, the Earth remains the same stubborn size that defeated the imaginations of our not-so distant ancestors.

Who is, I wonder, better prepared for the altered reality of an utterly foreign land: our forebears whose ships took weeks to slowly crawl across the globe; or us, the jet-lagged jet-setters who left home that very same day? After a few hours of flight east or west, our minds are left hopelessly behind, bobbing in the vapor trail marking the route taken by our bodies, securely buckled in their seats. The first day or two after arrival at our destination are a slow and fumbling process of reeling our minds back in again.

These thoughts buzzed blearily in my head as I leaned from

my balcony in the Taj Mahal Hotel in Bombay – or Mumbai, as it's called these days. Below me, swarming people, cars, buses, and motorcycle rickshaws seemed to cover every inch of pavement, sending up a cacophony that in my weakened state threatened to topple me over. Above me, soared improbable numbers of sinister dark raptors, Black Kites, their ceaseless, ominous circling enlivened from time to time by flights of vivid green parakeets. To my right was the monumental British-era archway known as the Gateway to India, on the shores of the greasy-calm Arabian Sea. And before me, and stretching on and on to the smog-smeared horizon, was an endless city. There was no doubt about it: I had arrived.

No one place can encompass India's endless variety. This is a country, after all, in which government business may be conducted in 22 different languages. That being said, Mumbai provides an appropriately overpowering introduction. The population of Mumbai is literally uncountable, but a commonly given estimate is 18 million. Yes, that's over four times the population of Oregon. And Mumbai's importance is not related merely to its size: for modern India, Mumbai is like New York and Los Angeles rolled into one. It is both the financial and the entertainment capital. The city's "Bollywood" film industry turns out 800-900 movies a year (more than twice as many as Hollywood), and irresistibly draws would-be stars from every corner of India. This is a city of strivers and dreamers. As we toured Mumbai, the energy on the streets penetrated even into our air-conditioned buses. And at stops like the Central Market, we had our first immersion into that dizzying *masala* (literally, a mix of spices) of colors and scents that will forever fill my memories of India.

After two days in Mumbai, it was time to board our ship, a sleek French beauty called *Le Levant*, and embark on our cruise around the subcontinent. The trip had been organized by the expedition cruise company Zegrahm Expeditions, and our 60 passengers were accompanied not only by *Le Levant's* outstanding staff (including

several French chefs), but also by an expedition leader, cruise director, cultural geographer, art historian, and last but not least, two naturalists. A dull moment there was not.

Our first port of call was the former Portuguese enclave of Goa. Following a visit by Vasco da Gama in 1498, Goa became the center of the rich Portuguese spice trade in India, and Portugal managed to keep hold of this tiny colony for over a decade after India gained independence from Britain in 1947. That came to an end in 1961, when India assimilated Goa in a one-day "war of liberation." Today, Goa is known for its beaches and its colonial-era mansions and cathedrals, and so our passengers divided up for sun-bathing and cultural excursions. I accompanied the cultur-

But this was first and foremost a cultural trip, and the antiquity, richness, and complexity of Indian culture was apparent at every stop. India is the birthplace of four major religions, Hinduism, Buddhism, Jainism, and Sikhism, and is also home to

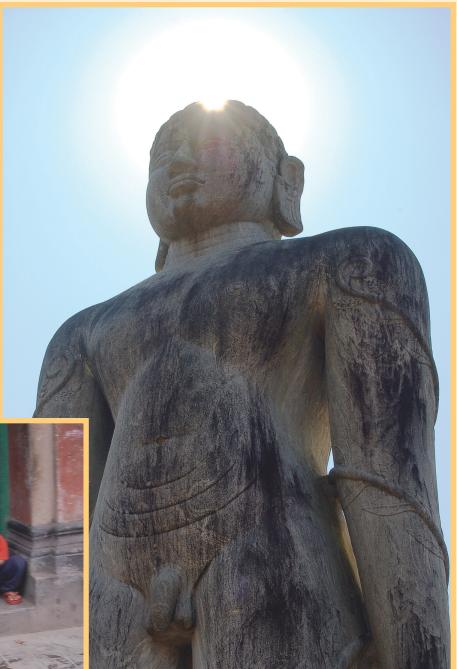


PREVIOUS PAGE: The elephant in the temple (above), Sipping Coconut milk (below).

Street baths, Kolkata (above), Monolithic statue of Bahubali, Karkala (above right).

Photos: Pepper Trail

al folk, and received my first taste of how we naturalists would be doing our job on this trip: through the windows of tour buses. In fact, later in the voyage I gave a presentation on "Birds of Indian Roadsides and Wires" that covered the common species that we glimpsed as we bounced along at 80 kilometers an hour. Many of these birds were exotic and lovely, like the graceful little Green Bee-eaters, the fish-tailed Black Drongos, and the White-throated Kingfishers with their vivid blue wings. I was grateful for every temple garden that allowed more than a fleeting look at these beauties.



significant communities of Moslems, Christians, and Parsi (Zoroastrians). Our voyage took us to many of the most important Hindu historical sites and temples of south India, as well as to several important temples and shrines of the Jain religion.

Like Buddhism, Jainism originated in the 6th century BC as a reaction to the Hindu orthodoxy of the time, with its strict caste system and demand for animal sacrifices. Both Buddhism and Jainism emphasize *ahimsa*, or non-violence, a quintessentially Indian concept whose enduring power can be seen in the legacy of Mahatma Gandhi. *Ahimsa* is personified in one of Jainism's mythic stories, that of King Bahubali. Bahubali and his brother Bharat were engaged in a ferocious struggle for control of their kingdom. Just as Bahubali drew back his arm to deal the fatal blow to Bharat, he realized the folly of killing his brother for mere worldly power. Renouncing all claims to the throne, he retreated into the forest to seek enlightenment through meditation. He meditated for so long that his clothes rotted away and vines grew up over his body – and so Bahubali is always depicted naked, and covered with twining vines. **CONTINUED ON PAGE 12**



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Tuned In

From p.3

children attending Ashland Middle School and, after an evening concert, I spotted him in the bleachers and walked over to visit. Jeff had a degree in journalism, had briefly been a talk show host on a commercial station, and had also served in public office. With his journalism training, and prior experience on the air - as well as his knowledge of government - he seemed a reasonable possibility to succeed Russell. Two weeks later Jeff was on the air, on a 12-week trial basis, as Russell's successor on the *Exchange*.

As the saying goes, the rest is, or was, history.

We have believed deeply in the *Jefferson Exchange* and, over the years, have taken various steps to expand its reach and significance. As our responsibilities grow, we also continue to refine the program's underlying philosophic standards and practices. In 2000 we were fortunate to find Geoffrey Riley, who had served for many years as a news anchor on a local television station, to serve as the *Exchange*'s alternate host during times when Jeff was away from the station.

The "tradition" which Russell had unintentionally established, of departing from the mike on relatively short notice to us, however, must be embedded in the *Exchange*'s DNA. JPR management had less than 24 hours' advance notice that Jeff was considering a new run for political office before the local press prominently featured the story. That development created serious difficulties for us.

First, any broadcast time used by an announced candidate for federal political office triggers the FCC's Equal Time Doctrine (this applies to all broadcast stations, commercial and non-commercial). In simple terms, that means that once you give air time - even to someone employed as a host - to someone who has announced they are running for office, ALL other candidates for that office can claim equal air time. If candidate A is on the air two hours a day, all other people who SAY they are candidates for that office and are legally qualified to run for it, must also be given two hours each day. Moreover, uniquely in federal law, a station has NO CONTROL over what such a candidate broadcasts.

They could read the telephone book on the air, or lie about political opponents, and the station would be powerless to interfere. If ten people claimed they were candidates for that office, they would collectively be entitled to 20 hours of daily broadcast time, extinguishing virtually all other station programming.

Both Jeff Golden, and JPR, immediately recognized that his exploration of federal candidacy caused us to be edging toward that problem - a problem which we could not allow to mature.

Unrelated to these matters, over the past year we also had been working behind the scenes to add a new hour of the *Jefferson Exchange*, hosted by Bruce Ross, to originate from our Redding studios and designed to further expand the *Exchange*'s scope. Coincidentally, this third hour made its debut the week before we learned that Jeff Golden was exploring running for federal office.

The format for the third hour has the Ashland host "hand off" the program to Bruce Ross at 9:57 AM. During the next 90 seconds, the Ashland host asks the Redding host what is scheduled in the third hour. On June 28 the audio link that allowed Jeff and Bruce to talk failed and, although Jeff had already ended his program for the day, he suddenly had 90 seconds of air time to fill.

No one inside JPR had anticipated what happened next.

The day before Jeff and I talked about the ethical difficulty of Jeff's being on the air and mutually agreed that it was essential that we avoid either the reality, or the perception, that his on-air discourse was in any way designed to affect his own political interests. As a result he apparently was "self editing" himself on the air all during the June 28 program - and found it surprisingly harder to do well than he had anticipated during the previous day's conversation. We also both knew that JPR was edging toward an "Equal Time Doctrine" problem and that some step would have to be taken to avoid that exposure.

Using the 90 seconds of unanticipated airtime on June 28, Jeff took himself off the air with an announcement that took all in the studio by surprise. His statement seems to me to have been entirely spontaneous but clearly both eloquent and statesman-like. However, his statement exploded inside JPR like a bombshell. Everyone was stunned - and silent. I went into the studio

to ask Jeff if he wanted to talk and his first words, entering my office, were "This is just too hard. I can't do this" meaning that the mental self-editing process he felt he had to go through, to avoid the appearance of political self-interest, was too daunting and draining to continue.

Journalists who possess the skills, intellect and on-air attributes to host a program like the *Jefferson Exchange*, and who have an interest and capability to commit to a daily radio program, are in short supply. Beginning June 29, in an entirely unanticipated development, we had no host for the program. Moreover, while hosting the *Exchange* may sound to a listener like an easy assignment, it has many technical and intellectual challenges for which there is little preparation other than hosting a talk program on another public radio station. Few take over the microphone with the necessary experience necessary and hosts for a program like the *Exchange*, therefore, must be "groomed" on air - just as Russell, Jeff and Geoff have been. Geoff Riley, the only available "seasoned" *Exchange* host, has been spectacular in helping us fill this unanticipated gap. We've also essentially been conducting on-air "auditions" drawn from individuals who meet our qualification requirements and who seem to have the native skills to grow into such an assignment. People like Paul Steinle, former president of United Press International and News Director of KING-TV, Seattle for many years; James Abrams, veteran journalist and former Chief Executive Officer of United Press International; D.L. Richardson and Sue Walsh, both on the communications/journalism faculty at Southern Oregon University, and others, have all pitched in to help us keep the program on the air each day, learning how to host the program by doing it. I want to thank them all for their help and their willingness to help us work through this challenge.

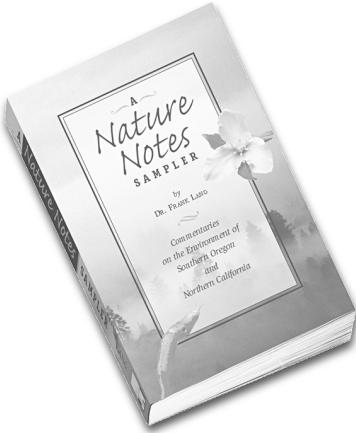
The *Jefferson Exchange* has, under our hosts to date, become a signature JPR offering to our region. We're digesting our current experience as we seek to maintain and refine the program. As I write, we are still engaged in that process.

Your comments about the hosts you have "auditioned" with us are valuable and welcome.



Ronald Kramer, Executive Director

A Nature Notes S A M P L E R



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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Nature Notes

Frank Lang

Nature Notes Photographer

Nature Notes recently revealed that he is a biological illustrator. Now he must confess he is also a photographer. His very first photographic experiences go back to his grade school fascination with the family Kodak Brownie Hawkeye and black and white film. The blurry images were not impressive, but some fundamentals – composition, exposure, and chemistry – were learned.

His great jump forward occurred in 1953. Under the encouragement of his parents and his naturalist mentor Miss Margaret McKenny, he bought the only single lens reflex 35 mm camera he could afford; a Praktiflex FX, German made, with a Zeiss Tessar lens and no through the lens metering. One of the first things he did was to unscrew the lens and look through it backwards. Bubbles in the glass! Oh No! Nature Notes calmed down when he learned top quality optical glass often has tiny bubbles.

Miss McKenny had a much fancier, much more expensive, single lens reflex,

an Exacata. Much of what he knows about nature photography he learned from Miss McKenny. Do nothing phony, no atomizer mist for dew, and no spiffing up the scene by careful manicure of weeds and unsightly blighted leaves or strange shadows placed by inconvenient branches. I still look over my shoulder when I pull up an unsightly weed to improve the scene or tie back a branch, or worse, break it off, to avoid the shadow.

In the years since, he has gone through a succession of 35 mm cameras, most all with through the lens viewing and built in light meters for best photographic exposure. A few years ago, he succumbed to digital photography. Now everyone's a photographer. Nature Notes is at a loss to know what to do with all his old 35 mm cameras. There is always eBay, he guesses.

Based on his long experience as an illustrator, photographer, and teacher of systematic botany, Nature Notes believes that a drawing is far more helpful in identification than the finest photograph. The reason is simple. To identify a plant you might be asked questions about the plant not easily photographed or it might take many photographs when space is limited. Simple line drawings can do the job at far less cost of money and space. Of course, you need a trained illustrator, and almost anyone can be a photographer these days.

My biological illustration students were usually surprised at how much detail was lost when they were asked to make a line drawing from a photograph. Deep shadows had no details, the brightest parts were washed out. The impres-



One of the very first single reflex lenses cameras, the German made Praktiflex FX.

sion of realism is there, however the details are often missing.

Nature Notes is often asked to help identify or confirm identifications of wildflower photographs for wildflower books. If he knows the plant, no problem. If he doesn't know the plant, then there is a lot of guesswork. That notwithstanding, Nature Notes would like you to know about three new wildflower books for the upper State of Jefferson: Kozloff's *Plants of Western Oregon, Washington, and British Columbia* (line drawings and photographs); Turner and Gustafson's *Wildflowers of the Pacific Northwest* (photographs); and Kemper's *Wildflowers of Southern Oregon* (also photographs). The hoi polloi demand color photographs. The hoi polloi get what they deserve: three excellent books for wildflower identification. Ask your book-seller about them. **JM**

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Oregon Shakespeare Festival®

2007



left, *The Tempest* (2007): Derrick Lee Weeden, Nancy Rodriguez.
right, *Tracy's Tiger* (2007): Nell Geisslinger, René Millán.
Photos by T. Charles Erickson and Jenny Graham.

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Elephant in the Temple

From p. 7

All this was explained to us as we gathered at the foot of a 40-foot tall monolithic statue of Bahubali at the Jain shrine in Karkala, near our second port of call, Mangalore. Bahubali was indeed mighty, and covered with twining vines, and quite naked. In the courtyard, along with the other offerings of flower garlands, oil candles, and coins, was a large design in colored powder, featuring a central mandala flanked by four – could it be? yes – swastikas. Swastikas were used for millennia as symbols of good fortune in the Hindu, Buddhist, and Jain religions before being adopted as the emblem of Nazism. I'm pleased to report that by the end of our journey, the ubiquitous welcoming swastikas on the doorways of temples, businesses, and homes had reclaimed their benevolent meaning, thanks to the warm hospitality that we found within.

One of most memorable aspects of travel in India is the extraordinary friendliness and good humor that you meet everywhere. Although our tourist itinerary isolated us from the worst urban and rural poverty, we daily encountered many people whose lives by our privileged standards were poor indeed. And yet, we were almost invariably met with brilliant smiles, good-natured curiosity, and offers of hospitality. This was strikingly on display at our one "industrial" excursion, to a cashew factory in Mangalore. While the factory floor was clean and well-lit, the technology was Dickensian: manual shelling and sorting stations, red-hot roasting ovens, and pedal-driven slicers that threatened unprotected fingers with every stroke. But the women (they were all women) took pride in showing us their work and their factory, and were delighted to see pictures of themselves in our digital cameras. Although now that I think about it, some of the laughter might have been related to our hiking shorts and sunburned knees...

Our next port of call was Cochin, on the spice-rich Malabar coast of south India.

Here we were greeted at dockside with traditional Indian music and an elephant in full regalia. Based on my experience of them in zoos, I have always considered Indian elephants rather uninspiring compared to their larger, wilder, and altogether more noble African cousins. However, in India I came to a new appreciation of these extraordinary animals. In their dignity, their calm, and their embodiment of the powerful non-human forces of the universe,



Fruit sellers, Mumbai. Photo: Pepper Trail

OPPOSITE PAGE: Fish market, Orissa.

Photos: Pepper Trail

they made me feel very small indeed.

Cochin is famous for its "Chinese fishing nets" – huge wooden contraptions that line the approaches to the city and are levered up and down by manpower. While we were there, they netted very few fish, but literally thousands of photographs. Our stroll along the shore and through the blinding afternoon smells of the fish market whetted my appetite for our excursion of the next day: on small boats through the (I hoped) bird-rich rice paddies and fishing villages north of Cochin.

Alas, it was not to be. Perhaps it was something I inhaled at the fish market, but the next day was my day to be sick in India. Almost everyone I know who has visited India has had such a day, or week. Thanks to our excellent ship's doctor, I did not suffer too badly, except from the trauma of missing our most "natural" excursion. Well,

it was an excellent lesson in Buddhist non-attachment, and by evening I felt recovered enough to drag myself down to a shipboard performance of Kathakali dance. This turned out to be one of the highlights of the trip.

India is home to eight forms of classical dance, each with exacting standards of performance and ancient, traditional symbolism. Kathakali is the dance form of Kerala province, and is perhaps the most flamboyant of all. To the almost completely ignorant viewer (me), it has elements in common with Japanese Kabuki: the performance of all roles by men, the elaborate, stylized costumes, the highly exaggerated acting, and the complex narrative that is incomprehensible to the uninitiated. I loved it. A full Kathakali performance, which is based on stories from the great Hindu epic *Ramayana*, can last up to 12 hours. We received only a half-hour taste, but it was unforgettable.

The next morning, most of us were still asleep when our tireless expedition leader came on the PA system to announce that we really needed to come topside. We had just docked in the fishing village of Trivandrum, near India's southern tip. When we came out on deck, we beheld a lovely crescent harbor colored pink in the sunrise, filled with brightly painted fishing boats, and with a perfectly placed mosque – a miniature Taj Mahal – rising on the far shore. It was one of the most beautiful dawns I have ever seen. This was our most peaceful day of our voyage; the only one when we docked in a village, rather than a city's industrial port.

We had now reached the southern end of India, and it was time to part company with *Le Levant* for a few days. Our original itinerary had included a visit to Sri Lanka, but sadly the continuing warfare there had made that impossible. It turns out that the strait between India and Sri Lanka, so impressive on a map, is too shallow to allow the passage of a ship of even *Le Levant*'s modest size. So, the ship had to cruise all the way around Sri Lanka and up the coast to Chennai (formerly called Madras), while we made an overland trip to the inland city of Madurai and its great Minakshi temple.

Minakshi is a “living” temple – that is, it is an active site for worship. In this case, “active” is a considerable understatement, as indeed is “temple.” This huge complex spreads across the heart of the city, and its four great *gopuram* towers were plainly visible from our hilltop hotel, miles away. The largest tower is nearly 200 feet tall, and it is covered with over 1,500 brilliantly painted plaster figures of gods, demigods, and fearsomely fanged *yali* gargoyle. When we prepared to enter (having removed our shoes and received our forehead *bindhi* of sandalwood paste), we found that it is not only a tower; it is a gate. And so we entered beneath the watchful eyes of Shiva, and Vishnu, and Kali, and Durga.

There is a word that comes up again and again in India, a word that I have tried mightily to avoid so far, but that must now be used: overwhelming. India, in its crowds, its noise, its colors, its heat, its smells, is everywhere and always overwhelming. But of all the places I visited in India, the *most* overwhelming was Minakshi.

From the hot and sun-dazzled street, we entered a cool and tranquil gloom. Hindu chants – some murmured by passing worshippers, some emerging from hidden loudspeakers – echoed down the long stone corridor. The ceilings were covered with brightly painted designs, and the air was scented with sandalwood and incense. To the right was a line of tiny stalls selling amulets, *puja* (various offerings, including flower garlands and oil lamps), and souvenirs. It took a few moments to realize that this was simply one of many entryways that led deep into the temple. We had begun our pilgrimage, but we still had far to go.

We explored Minakshi for over two hours. It would certainly take at least two days to visit its every corner. My time there was spent in a continual state of surprise. Perhaps the most astonishing moment was coming upon an elephant deep within the temple. With graceful white designs on his face, he stood calmly beside his keeper and, in return for a coin, bestowed benedictory touches with his trunk upon the faithful. The most extraordinary thing was this: the elephant *fit*. He looked right, standing there hundreds of yards from the nearest entrance. Minakshi is a temple built to a literally elephantine scale.

At every turn, there were new altars, each with its cluster of faithful. The Hindu pantheon is dizzying, and I never made

much progress understanding its complexities. This is partly because the most powerful deities have innumerable avatars or manifestations, all with different names. For example, Shiva, the deity worshipped at Minakshi, may be depicted – and worshipped – as Nataraja (the exquisitely balanced dancing figure of Indian sculpture); as a terrifying destroyer; as an adorable chubby baby; as the half-male, half-female Ardhanarishvara; and as the all-male phallic lingam. So, I confess that I understood very little of what I saw. But I certainly felt the emotional power of all that devotion. When I saw a weeping young woman gently rub-

where I had to fight to keep my feet in the surging mass of humanity. And unlike everywhere else in India, in Kolkata, the smiles were few. The optimism that is so evident in Mumbai and Chennai, and the good-humored acceptance that we met everywhere else, seemed missing. The reasons were not hard to find. On the streets of Kolkata a whole city lives its life. People sleep, work, cook, and bathe. It is startling how small a space is occupied by a shrouded, sleeping human form. On our last day, we visited “Mother’s House,” the home of Mother Teresa’s Missionaries of Charity. The need for their work with “the poorest of the poor” will, it seems, never end.

There comes a moment in India when it is all too much to take in any longer, when the honking horns, the swirling mobs of crows, the orange sari-the green sari-the purple sari, the Bollywood poster the size of a building, the mounds of

lemons on the sidewalk, the mounds of garbage on the sidewalk, the blue-skinned figure of Krishna, the cow with the painted horns, the motorscooters, the glancing sun, the flashing eyes, when it all simply, finally over-

whelms, and when India slides past over your unresisting eyes, like rain, like tears. That is the moment, I believe, when you are at last ready for India. And that was the moment when it was time for us to leave.

I left India no wiser than I came, no more able to integrate its paradoxes, its beauty and ugliness, its complex, contradictory faiths and its piercingly simple truths. But I left, at least, with a personal appreciation for those paradoxes, and with a sense of how this great and multifarious civilization embodies the contradictions, the follies, and the core of – somehow – purity that coexist within us all. For one brief passage to India, perhaps that was lesson enough.

JM



On the streets of Kolkata
a whole city lives its life.
People sleep, work,
cook, and bathe.

bing oil on the swollen belly of a depiction of Minakshi (Shiva’s consort, and the female deity of the temple), I felt her longing for a child. And when the elephant and I looked into each other’s eyes, I felt myself humbled in the presence of a patiently suffering consciousness. I am not a religious man, but Minakshi temple was a religious experience.

Madurai was followed by a visit to Chennai, where we came face to face with the booming high-tech economy and boundless ambitions of modern India. English-language ads for cell phones, computers, and condos lined every street, and the tag line of a bank repeated on scores of billboards around the city was “Watering the seeds of aspiration.” After a couple of days in this frenzied atmosphere, we re-boarded *Le Levant* and sailed up the coast to sleepy Orissa, where ancient, intricately carved temples are slowly dissolving in the rain. At last we entered the Ganges, great mother river of India, and came to the end of our voyage: Calcutta.

In an often unbearably crowded country, Kolkata (as it is now known) is the most crowded place. We visited a market

Pepper Trail is a biologist, writer, and traveler who lives in Ashland most of the time. More of his writing, and more photos of India, can be found at his website: www.peppertrail.net.

The Ross Ragland Theater Kicks Off the 2007–08 Performance Season

By Cari McMahon

The Ross Ragland Theater, the jewel of the Klamath Basin, kicks off its 2007-2008 performance season on Saturday, September 22nd, when two-time Grammy award winner Kathy Mattea performs a blend of country, bluegrass and folk music. The Ragland Classical Series opens one week later on Saturday, September 29 with Camerata Nordica, a 16-piece chamber orchestra from Sweden.

Other season highlights include *Solid Blues*, a first-time tour featuring Mavis Staples, Charlie Musselwhite, Joe Krown and North Mississippi Allstars; a visit by bluegrass clan, Cherryholmes, performing numbers from their new album, *Cherryholmes II, Black and White* which debuted at #1 on Billboard's Top Bluegrass Album chart; and several family friendly performances like Fred Garbo's Inflatable Theatre Company, a community production of *The Best Christmas Pageant Ever* and a Broadway tour of *Peter Pan*.

Theatergoers are offered a virtual musical world tour with Leahy, Nova Scotia's whirlwind triple threat of fiddle-driven music, dance and vocals; Australia's most debonair musical export, The Ten Tenors; Peru Negro, a music and dance troupe celebrating Afro-Peruvian culture; and The Vienna Boys' Choir. As a new addition to The Ragland's season, best-selling author and retired FBI profiler, John Douglas will present a mixed media lecture.

The existence of The Ragland is a direct result of the Klamath community's

willingness to dream beyond its means. It was a broad-based effort that transformed the 1940 Art Deco styled Esquire Theater into a state-of-the-art performing arts center in 1989.

The completion of The Ross Ragland Theater heralded the renovation of the Klamath Falls downtown area, encouraged the use of renewable energy by extending the city's geothermal line and revived community interest in the performing arts. Today, The Ross Ragland Theater and Cultural Center serves, educates and inspires over 100,000 individuals annually.

The performance season is The Ragland's largest and most visible program. Over the past year, 27 touring acts took the Ragland stage representing 11 cultures and all performing arts disciplines.

Committed to providing education experiences to students and adults, The Ross Ragland Theater is the Basin's largest classroom. Over 10,000 students from 42 schools and four counties are served through the theater's curriculum-linked student matinees, residencies and summer

youth programs. Students and adults are encouraged to participate in community productions, workshops, master classes, pre-concert lectures and art exhibits.

Upcoming outreach offerings include the chance for dance students to participate in Eugene Ballet's *The Nutcracker*, a piano master class with William Chapman Nyaho, a workshop with the oboist, bassoonist and pianist of Poulenc Trio and a modern dance residency with TU Dance. The Access Program for Low Income Youth and Families aims to ensure equal access to the arts by providing free or reduced tickets and tuition.

The Ragland is the venue of choice for several local and regional arts, service and educational organizations, individuals and businesses. These groups hold an additional 120 performances, special events, rehearsals and meetings at the theater annually.

We at The Ross Ragland Theater encourage residents of the state of Jefferson to take a fresh look at Klamath. With rugged natural splendor, a vibrant arts scene, a charming downtown, warm and caring people, minus the congestion and traffic of larger towns. Visitors to Klamath Falls may request hotel and dining coupons with ticket purchase.

Individual and season tickets are now available. A "Create your own Season Package" provides patrons with the options of purchasing 4-9 shows at a

10% discount, 10 or more shows at a 20% discount or all Ragland performances at a 25% discount. Student, senior and group discounts are also available. For the full Ross Ragland Season line-up, please visit www.rrtheater.org or call 541-884-LIVE (5483). **JM**



Season opener, Kathy Mattea



Inside the Box

Scott Dewing

The 100 Dollar Laptop

The red track suit, the incredibly fast running speed, that bionic arm with the power of a bulldozer—The Six Million Dollar Man was my childhood hero. The popular 1970s television series starring Lee Majors celebrated the power of technology. The message was clear: given enough money, we could accomplish any feat.

In *The Six Million Dollar Man*, Steve Austin (played by Majors) is an astronaut who is severely injured during a test flight of a jet aircraft. Rather than letting him die, the Office of Scientific Intelligence (OSI) steps in with its whopping six million bucks (hey, that was a lot of money in the 70s) and rebuilds him with the latest and greatest “bionic” technology. Viewers were told this at the beginning of each episode with the opening narration: “Steve Austin: astronaut. A man barely alive. We can rebuild him. We have the technology. We can make him better than he was. Better... stronger... faster.”

And so, technology triumphs over biological death. Technology makes us better. Makes us stronger. Faster. It's a recurring theme that's been burned deep into the collective American psyche. Better, stronger, faster technology equals progress and the pursuit of progress has defined and shaped American culture since the Industrial Revolution.

I was reminded of this recently when I saw the headline for the “100 Dollar Laptop” that went into production this past month. Not that the 100 Dollar Laptop is necessarily better, stronger, faster than other laptops on the market today. Far from it. But it represents the fourth pillar of the technology-driven global economy—cheaper. And by being cheaper, we can deliver the fruits of our technological

progress into places—such as Africa—that have been far less economically fortunate than we've been.

The 100 Dollar Laptop is the brainchild of Nicholas Negroponte and some other faculty members at the MIT Media Lab. Negroponte came up with the idea for a low-cost laptop after visiting a Cambodian village. A longtime maven on the digital technology scene, Negroponte founded the Media Lab in 1980 and authored the best-selling book *Being Digital* in 1995. His most recent endeavor has been One Laptop Per Child (OLPC), a non-profit association “dedicated to research to develop a \$100 laptop—a technology that could revolutionize how we educate the world's children.”

The 100 Dollar Laptop has a dual-mode screen visible in direct sunlight, a ruggedized impact and moisture-proof case, wireless networking, a motherboard that shuts off when not in use and the ability to be charged up and powered via a hand-crank or a solar panel. This last feature is important because the 100 Dollar Laptop is being shipped to some of the world's poorest countries where electricity is not readily available.

This, of course, begs the question: Do they really need laptops? Critics of the project have argued that children in developing countries need food, clean water and healthcare before they need a laptop with a hand-crank.

“It's an education project, not a laptop project,” Negroponte has countered. “If we can make education better—particularly primary and secondary schools—it will be a better world.”

Yes, education can make the world a better place. But laptops—or any technology for that matter—do not necessarily improve education. They are just tools. People known as teachers educate our

global youth. And if those teachers and their students are hungry, sick and living amidst extreme poverty and escalating violence, laptops will not make them better, stronger, faster. Yes, we have the technology, but we can't rebuild them if they die of starvation, disease or become a civilian casualty of war. In the long-run, the 100 Dollar Laptop will only be effective if America rises to the occasion and—like *The Six Million Dollar Man*—uses its bionic power to save those in need. JM

“We can rebuild him.
We have the technology.
We can make him
better than he was.
Better... stronger...
faster.”

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson.



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Rhythm & News



All the News that Isn't

Obama and Hillary exchange "Yo Mamas!" Yo Obama!

To further lighten up her image, Hillary will appear on Letterman to do stupid spouse tricks.

Mitt Romney will face the religion issue head on by delivering a speech in the itchy underwear.

House Democrats propose pulling all registered Democrats out of Iraq.

Attorney General Gonzales denies having aides, let alone telling them what to do.

A subpoenaed Karl Rove will take the Fifth Amendment-right out of the Bill of Rights, if he has to. Has line-item veto on the Constitution. He's responsible only to God and Dick Cheney.

Tammy Faye succumbs to makeup overdose.

NASA space pilots drunk on their astronauts. That would explain the shuttle ice-maker. Weightlessness supposed to be the best thing for a hangover; then a shot of black label and re-entry.

After treatment, TB Boy decides to celebrate by flying coach around the world.

Turns out the cat which supposedly picks out nursing home residents who will die has actually been curling up on their faces. Batting away their IV's.

That's all the news that isn't.



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On the Scene

NPR and National Geographic Launch "Climate Connections"

New Project Explores How People and Climate Affect Each Other; Centerpiece Is Yearlong News Series Spanning All NPR Programs

On Tuesday, May 1st, 2007 NPR and the National Geographic Society embarked on a new, long-term, multiplatform initiative focusing on how the environment changes people and vice versa. Its centerpiece is a yearlong news series, "Climate Connections," focusing on climate-related issues. The initiative spans all NPR News programs and NPR.org, as well as National Geographic's many media platforms, including *National Geographic* magazine and nationalgeographic.com.

The "Climate Connections" initiative launched with coverage from radio, television, magazine and online elements and will incorporate diverse, shared resources of National Geographic and NPR. It also marked the expansion of a 15-year content relationship between the two organizations.

The project kicked off May 1st on *Morning Edition* with host Renee Montagne reporting from the Prime Meridian in Greenwich, U.K., where coal, iron and steam started the Industrial Revolution that set the world on the path toward global warming. Each month over the following 12 months "Climate Connections" on NPR programming and NPR.org will focus on a different international region and numerous themes to explain how what happens in distant places is directly connected with life in the United States.

"From our new green.nationalgeographic.com web site and the acquisition of *The Green Guide* to the June 2007 issue of

National Geographic magazine's cover story on climate change to the continuing coverage on our public television series "Wild Chronicles," National Geographic is committed to covering the environment," said Mark Bauman, vice president for media programs in National Geographic's Mission Programs. "National Geographic and NPR share as partners the same high standards for science and public-interest journalism."

"We are proud to be a partner in the first media project of this scale to look specifically at the relationship between human behavior and climate," said Ellen Weiss, vice president for news, NPR. "Through this effort we seek to show how every aspect of our lives – from the food we eat to the homes we live in to the clothes we wear – are intimately shaped by climate.

NPR and National Geographic have worked together editorially for 15 years, and a new, more comprehensive, wider-reaching partnership is a natural next step for us."

A central element of "Climate Connections" is the wide-ranging slate of NPR News coverage that will air within all NPR programs, including the news magazines *Morning Edition*, *Day to Day* and *All Things Considered* and in NPR talk shows *Talk of the Nation*, *News & Notes* and the new daily series *Tell Me More* with Michel Martin. The NPR coverage, directed by the NPR News Science Desk, will involve reporters from NPR's science, foreign, arts

and national desks, bringing a wide variety of U.S. and international perspectives. NPR Member stations around the country are also expected to contribute to the series throughout the year.

Among other NPR programs, the afternoon newsmagazine *All Things Considered* participates in the project by weaving together stories about how the Earth's climate shapes people and how people are shaping the Earth's climate. It began with a report from NPR science correspondent Joe Palca on how humans have responded to climate change over time and face the same

options as their ancestors. NPR science correspondent Robert Krulwich will look at how the chemistry of the carbon atom gives our planet life and inevitably produces the gas that is now trapping the heat on the Earth. Also, the program follows a carbon-counting family in North Carolina and profile those making a difference around the world to raise awareness and improve the conditions of climate change.

NPR.org will offer a significant online presence for the project that incorporates audio and video podcasts, streaming audio and links to National Geographic editorial

content and image archive.

"Climate Connections" will be featured through monthly coverage in *National Geographic* magazine. The initiative will be covered by Nationalgeographic.com through news.nationalgeographic.com, podcasts and green.nationalgeographic.com, nationalgeographicmagazine.com and TheGreenGuide.com. The initiative also will be a monthly segment on "Wild Chronicles," a weekly television series airing on public television stations nationwide and supported by National Geographic Mission Programs.

JM



PHOTO CREDIT: PAUL NICKLEN, ©2007 NATIONAL GEOGRAPHIC

► JEFFNET is the non-commercial Internet service of the JPR Listeners Guild. Committed to the same civic and public service mission as Jefferson Public Radio, JEFFNET's online environment encourages life-long learning, facilitates constructive community dialogue, limits commercialism, and respects member privacy. JEFFNET provides 56K dial-up service throughout Southern Oregon and Northern California, a connection to the Ashland Fiber Network for Ashland residents, and nationwide remote access for its members who travel.

Using JEFFNET supports Jefferson Public Radio and its online services, including the JEFFNET Events Calendar, Community Forums and web audio service.

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JEFFNET is operated by the Jefferson Public Radio Listeners Guild and helps support Jefferson Public Radio

JPR



Program Guide

At a Glance

Focus

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

In July, we were all saddened to learn of the passing of Beverly Sills. For a generation of singers and lovers of opera, she was what an opera singer and arts supporter should be. In addition to her excellent voice, she brought superior acting instincts to her portrayals of tragic leading roles in Donizetti's *Lucia di Lammermoor* and *Anna Bolena*, Bellini's *Puritani*, Massenet's *Manon* and many other operas in her large repertory. During her performing career, with her combination of brilliant singing, ebullience and self-deprecating humor, Ms. Sills demystified opera – and the fine arts in general – in a way that a general public audience responded to.

After leaving the New York City Opera, she continued an influential career as an arts administrator first for Lincoln Center and then the Metropolitan Opera, and listeners of the MET broadcasts last season were treated to her presence as a sort of back-stage roving reporter for many of the performances. I could not have guessed that when I chose to present her '3 Queens' for the *JPR Saturday Morning Opera* earlier this year, it would become a tribute to singer who has meant so much to so many opera lovers. The first Saturday of the next three months will feature her in recordings of *Anna Bolena* (9/1), *Maria Stuarda* (10/6), and *Roberto Devereux* (11/3). I look forward to sharing with you, these great recordings to honor a singer and a human being of her stature. – Don Matthews, JPR Classical Music Director



Beverly Sills

Volunteer Profile: Jim McIntosh

My first exposure to live radio was as a news clerk for the BBC in London, in the 1950s. A transfer to the BBC's newsroom in Glasgow gave me the opportunity to start training as a radio news reporter, and I became infatuated with the medium, as well as the growing phenomenon of TV news.

Marriage in Glasgow to a girl I had known in high school soon changed the direction of both our lives in a huge way – emigration to Canada, where work in the fields of radio and TV news was vastly different and jobs were few and far between. I changed course into the airline industry, which resulted in a move to the United States, a challenging and interesting career of over 30 years, and unlimited travel around the world.

Through all those years I have harbored a love for classical music which resulted almost accidentally from dropping into a music appreciation group during my service as a draftee in the Royal Air Force in England at the age of 21. Beethoven's *Pastorale Symphony* awoke a thirst that has continued ever since.

Now as a volunteer announcer on the *Classics & News Service* of JPR, I can slake that thirst among the shelves of the station's music library to my heart's content. What better fulfillment could one ask for?



Rhythm & News www.ijpr.org



● **FM Transmitters** provide extended regional service.

● **FM Translators** provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob
Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide

4:00pm World Beat Show

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Grateful Dead Hour

9:00pm The Retro Lounge

10:00pm The Blues Show

Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm New Dimensions

5:00pm All Things Considered

6:00pm Folk Show

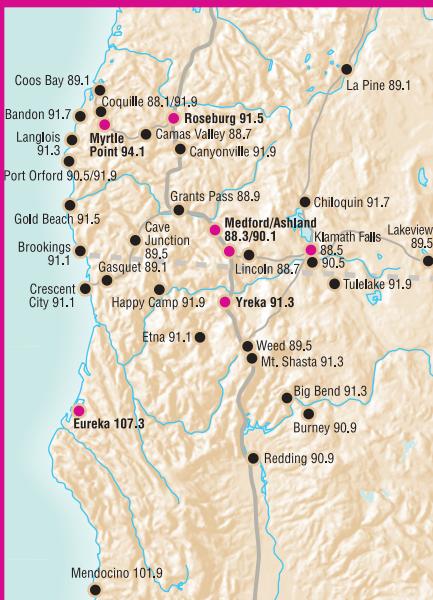
9:00pm Thistle & Shamrock

10:00pm Music from the Hearts of Space

11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND
ROSEBURG

KNSR 91.5 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/
COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Monday through Friday

- | | |
|---------|-----------------------|
| 5:00am | Morning Edition |
| 7:00am | First Concert |
| 12:00pm | Siskiyou Music Hall |
| 4:00pm | All Things Considered |
| 4:30pm | Jefferson Daily |
| 5:00pm | All Things Considered |
| 7:00pm | Exploring Music |
| 8:00pm | State Farm Music Hall |

Saturday

- | | |
|---------|----------------------------|
| 6:00am | Weekend Edition |
| 8:00am | First Concert |
| 10:30am | JPR Saturday Morning Opera |
| 2:00pm | From the Top |

- | | |
|--------|-----------------------|
| 3:00pm | Played in Oregon |
| 4:00pm | All Things Considered |
| 5:00pm | On With the Show |
| 7:00pm | State Farm Music Hall |

Sunday

- | | |
|---------|------------------------------|
| 6:00am | Weekend Edition |
| 9:00am | Millennium of Music |
| 10:00am | Sunday Baroque |
| 12:00pm | Siskiyou Music Hall |
| 2:00pm | Indianapolis On The Air |
| 3:00pm | Car Talk |
| 4:00pm | All Things Considered |
| 5:00pm | To the Best of Our Knowledge |
| 7:00pm | State Farm Music Hall |

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin,
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Tulelake 91.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Port Orford 90.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Parts of Port Orford, Coquille 91.9
Camas Valley 88.7	Gasquet 89.1	Canyonville 91.9	Redding 90.9
Cave Junction 89.5	Gold Beach 91.5	Lincoln 88.7	Mendocino 101.9
Chiloquin 91.7	Grants Pass 88.9	Happy Camp 91.9	Weed 89.5
		Mt. Shasta, McCloud, Dunsmuir 91.3	

News & Information

www.ijpr.org

Stations

KSKJ AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

KNHM 91.5 FM

BAYSIDE/EUREKA

KJPR AM 1330

SHASTA LAKE CITY/ REDDING

Monday through Friday

- | | |
|---------|----------------------------|
| 5:00am | BBC World Service |
| 7:00am | Diane Rehm Show |
| 8:00am | The Jefferson Exchange |
| 11:00am | Talk of the Nation |
| 1:00pm | To the Point |
| 2:00pm | The World |
| 3:00pm | Fresh Air with Terry Gross |

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- | | |
|--------|--------------|
| 3:00pm | News & Notes |
|--------|--------------|

- | | |
|--------|--------------------------------|
| 4:00pm | Here and Now |
| 5:00pm | On Point |
| 6:00pm | Fresh Air (repeat of 3pm show) |

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- | | |
|--------|---|
| 6:00pm | News & Notes
(repeat of 3pm broadcast) |
|--------|---|

- | | |
|---------|---|
| 7:00pm | As It Happens |
| 8:00pm | The Jefferson Exchange
(repeat of 8am broadcast) |
| 11:00pm | BBC World Service |

Saturday

- | | |
|--------|-------------------|
| 5:00am | BBC World Service |
| 8:00am | Marketplace Money |
| 9:00am | Studio 360 |

10:00am West Coast Live

- | | |
|---------|--------------------------|
| 12:00pm | Whad'Ya Know |
| 2:00pm | This American Life |
| 3:00pm | A Prairie Home Companion |
| 5:00pm | Selected Shorts |
| 6:00pm | Fresh Air Weekend |
| 7:00pm | New Dimensions |
| 8:00pm | BBC World Service |

Sunday

- | | |
|---------|------------------------------|
| 5:00am | BBC World Service |
| 8:00am | To the Best of Our Knowledge |
| 10:00am | On The Media |
| 11:00am | Marketplace Money |
| 12:00pm | Prairie Home Companion |
| 2:00pm | This American Life |
| 3:00pm | Studio 360 |

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- | | |
|--------|---------|
| 3:00pm | Le Show |
|--------|---------|

- | | |
|--------|-----------------------------|
| 4:00pm | Zorba Paster on Your Health |
| 5:00pm | Documentary Hour |
| 6:00pm | People's Pharmacy |
| 7:00pm | The Parent's Journal |
| 8:00pm | BBC World Service |

- **AM Transmitters** provide extended regional service.

- **FM Transmitter**

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website www.ijpr.org. Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive sites which are linked on our website (www.ijpr.org) under

"JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Jefferson Monthly

e-mail: hepburna@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

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KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am–6:50am
Morning Edition

The latest in-depth international and national news from National Public Radio, with Renee Montagne and Steve Inskeep.

6:50–7:00am
JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am–Noon
First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: *Earth and Sky* at 8:30 am, *Featured Works* at 9:00, and *As It Was* at 9:30.

Noon–4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *NPR News* at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:00, and *Earth & Sky* at 3:30pm.

4:00pm–4:30pm
All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

4:30–5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm–7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm–8:00pm
Exploring Music with Bill McGlaughlin

8:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am–8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am–10:30am
First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am.

10:30am–2:00pm

JPR Saturday Morning Opera

2:00pm–3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm–4:00pm
Played In Oregon

Host Robert McBride showcases some of the best chamber groups, soloists, and full orchestras in performances from concerts across Oregon.

4:00pm–5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Debbie Elliott.

5:00pm–7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm–2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am–9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am
Millennium of Music

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

10:00am–Noon
Sunday Baroque

Noon–2:00pm

Siskiyou Music Hall

Classical music for your Sunday, with Mindy Ratner.

2:00pm–3:00pm
Indianapolis On The Air

3:00pm–4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm–5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Debbie Elliott.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

FEATURED WORKS

* indicates September birthday

First Concert

- Sep 3 M Locatelli: * Overture No. 2 in F
- Sep 4 T Bruckner: * Psalms 112 & 150
- Sep 5 W Beach*: Theme and Variations, Op. 80
- Sep 6 T Tchaikovsky: *Fatum*, Op. 77
- Sep 7 F Schumann: *Waldscenen*, Op. 82
- Sep 10 M Mikolajus Konstantinas Ciurlionis*: *In the Forest*
- Sep 11 T William Boyce: * Concerto Grosso in E minor
- Sep 12 W Dvorak: Sonatina in G
- Sep 13 T Robert Ward: * Concertino for String Orchestra
- Sep 14 F Cherubini*: Selections from *Requiem*
- Sep 17 M Mercadante*: Flute Concerto in D
- Sep 18 T Sándor Veress: *Four Transylvanian Dances*
- Sep 19 W Brahms: Clarinet Sonata in F minor
- Sep 20 T Boccherini: Symphony No. 5 in B flat
- Sep 21 F Joseph Achron: *The Golem (Suite)*
- Sep 24 M John Rutter*: *Suite Antique*
- Sep 25 T Rameau*: Suite in E minor
- Sep 26 W Gershwin: * *An American in Paris*
- Sep 27 T Zemlinsky: Trio, Op. 3
- Sep 28 F Albrechtsberger: Partita for Harp and Orchestra

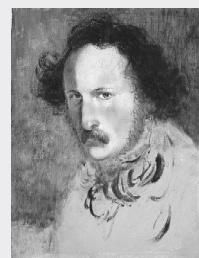
Siskiyou Music Hall

- Sep 3 M Beethoven, arr. Liszt: Symphony No. 6
- Sep 4 T Bruckner*: String Quintet in F
- Sep 5 W J C Bach*: Violin Concerto in C
- Sep 6 T Chausson: Concerto for piano, violin and string quartet, Op. 21
- Sep 7 F Adalbert Gyrowetz: String Quartet in B flat, Op. 44, No. 2
- Sep 10 M Elgar: Violin Concerto
- Sep 11 T Arvo Pärt*: Symphony No. 3
- Sep 12 W Telemann: Overture-Suite in D
- Sep 13 T Clara Schumann*: Piano Concerto in A minor, Op. 7
- Sep 14 F Haydn: Symphony No. 103 in E flat, "The Drum Roll"
- Sep 17 M Griffes*: *Roman Sketches*, Op. 7
- Sep 18 T Brahms: Concerto for violin, cello and Orchestra in A minor
- Sep 19 W Johannes Schenck: Sonata No. 8 in C minor
- Sep 20 T Edward MacDowell: Suite No. 2, Op. 48 "Indian"
- Sep 21 F Vivaldi: *The Four Seasons*, Op. 8
- Sep 24 M Rimsky-Korsakov: Suite from the opera *Le coq d'or*
- Sep 25 T Johannes M Sperger: Symphony in B flat
- Sep 26 W Mussorgsky: *Pictures at an Exhibition*
- Sep 27 T Franco Margola: Sonata No. 4, Op. 32, No. 1
- Sep 28 F Friedrich Kalkbrenner: Piano Concerto No. 4 in A flat, Op. 127

Classics & News Highlights

JPR Saturday Morning Opera with Don Matthews

- Sep 1** · *Anna Bolena* by Gaetano Donizetti
 Beverly Sills, Shirley Verret, Stuart Burrows, Paul Plishka, Patricia Kern, Robert Lloyd, Robert Tear, John Aldis Choir, London
 Symphony Orchestra, Julius Rudel, conductor.

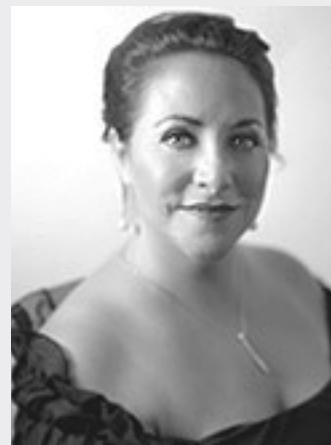


Gaetano Donizetti

- Sep 8** · *Rusalka* by Antonin Dvorak
 Renée Fleming, Ben Heppner, Franz Hawlata, Dolora Zajick, Eva Urbanová, Ivan Kusnjer, Zdena Kloubová, The Kühn Mixed Choir, Czech Philharmonic Orchestra, Sir Charles Mackerras, conductor.
- Sep 15** · *Ariane et Barbe-Bleue* by Paul Dukas
 Lori Phillips, Patricia Bardon, Peter Rose, Laura Vlasak Nolen, Ana James, Daphne Touchais, Sarah-Jane Davies, The BBC Singers, BBC Symphony Orchestra, Leon Botstein, cond.
- Sep 22** · *Joseph* by Willem de Fesch
 Claron McFadden, Roberta Alexander, Susanna Moncayo von Hase, Nico van der Meel, Henk Vonk, Tom Sol, Susanna ten Wolde, Jasper Schewpke, National Kinderchor, Viri Cantores, Musica ad Rhenum, Jed Wentz, conductor.

- Sep 29** · *Les Contes d'Hoffman* by Jacques Offenbach

Nicolai Gedda, Gianni d'Angelo, Elisabeth Schwarzkopf, Victoria de los Angeles, Jean-Christophe Benoit, Nicola Ghuselev, George London, Ernest Blanc, Chœurs René Duclos, Orchestre de la Société des Concerts du Conservatoire, André Cluytens, conductor.



Soprano, Lori Phillips



Joseph and Potiphar's Wife, 1649 by Francesco Barbieri, called *Guernico*.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living. If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

COLD CRAB AND CUCUMBER SOUP

(Makes 6 servings)

2 medium Cucumbers, peeled, seeded, and chopped
2 medium Yellow bell peppers, chopped
2 cups Honeydew melon, chopped into 1 inch cubes
2 Tbs Shallot, finely chopped
1 Jalapeno pepper, seeded and chopped
1/2 cup Lowfat plain yogurt
3 Tbs Fresh lemon juice
1/2 lb Crab meat
1 Tbs Extra virgin olive oil
2 tsp White-wine vinegar
3 Tbs Chives, finely chopped to garnish
Salt and pepper to taste

In a blender, puree cucumbers, yellow pepper, honeydew melon, shallot, jalapeno, yogurt and lemon juice. Add salt and pepper to taste. Pour into a bowl, cover, and chill at least 4 hours. (Recommended overnight)

To serve: In a small bowl, combine crab, oil, vinegar and toss. Salt and pepper to taste. Divide the crab marinade into 6 bowls, mounding it in the center. Ladle soup around it. Garnish with chopped chives.

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving

Calories 120.36
Calories From Fat (25%) 29.79
Calories From Protein (23%) 27.68
Calories From Carbs (52%) 62.88
Calories From Alcohol (0%) 0.00
Total Fat 3.37g 5%
Saturated Fat 0.66g 3%
Monounsaturated Fat 1.74g
Polyunsaturated Fat 0.53g
Trans Fatty Acids 0.00g
Cholesterol 8.81mg 3%
Sodium 371.44mg 15%
Potassium 439.75mg 13%
Carbohydrates 17.06g 6%
Dietary Fiber 1.47g 6%

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
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COOS BAY
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ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN/
FORT JONES 89.1 FM

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KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

LISTEN ONLINE AT www.jpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am–9:00am **Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am **California Report**

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am–3:00pm **Open Air**

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm–5:30pm **All Things Considered**

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

5:30pm–6:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm–8:00pm **The World Café**

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

8:00pm–10:00pm **Echoes**

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

10:00pm–2:00am **Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am–10:00am **Weekend Edition**

The latest national and international news from NPR.

10:00am–11:00am **Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00–Noon **Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon–1:00pm **E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm–3:00pm **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm–4:00pm **AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm–5:00pm **The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm–6:00pm **All Things Considered**

The latest national and international news from NPR. Hosted by Debbie Elliot.

6:00pm–8:00pm **American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm–9:00pm **The Grateful Dead Hour**

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm–10:00pm **The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm–2:00am **The Blues Show**

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am–9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR. Hosted by Debbie Elliot.

6:00pm–9:00pm

The Folk Show

Cindy DeGroft, Karen Wennlund, and Bill Ziebell bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

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Hosts Cindy DeGroft, Karen Wennlund & Bill Ziebell bring you the best in contemporary folk music.

Sundays at 6:00pm

Rhythm & News

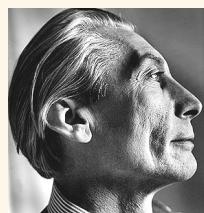
Rhythm & News Highlights

Marian McPartland's Piano Jazz

Sept 2 · Charlie Watts and Tim Ries

Drummer Charlie Watts has been the heartbeat of The Rolling Stones for more than 40 years, though his true passion has always been jazz and the blues.

Saxophonist Tim Ries is currently playing with the Stones, but as a true jazz journeyman, he's worked with Maria Schneider, Maynard Ferguson, and Phil Woods. On break from the Rolling Stones world tour, Watts and Ries join McPartland to play Reis' arrangement of the Stones' classic "Honky Tonk Women" and the Monk classic "Straight No Chaser."



CREDIT: JILL FURMANSKY

Charlie Watts

Sept 9 · Roy Haynes

Roy Haynes is one of the legendary pioneers of jazz drumming. He gave groove to Bird, Miles, Monk and Coltrane and his rhythm pushed many more great names to fame. He and McPartland reminisce about Sarah Vaughan, the Boston Jazz scene, and sitting in together on 52nd Street. The ubiquitous Christian McBride joins them on bass for "So What" and an extended version of McPartland's signature theme "Kaleidoscope."

Sept 16 · Ellen Seeling

The Montclair Women's Big Band keeps the jazz ensemble tradition alive and swinging in the San Francisco Bay area. Trumpeter and veteran bandleader Ellen Seeling brings along her tenor sax player and assistant director, Jean Fineberg, and the group's New York drummer, Allison Miller, to *Piano Jazz*, joining McPartland and bassist Gary Mazzaroppi for quintet versions of "Georgia" and "St. Thomas."

Sept 23 · The Ashby Brothers Quartet

Brothers Marty and Jay Ashby have long been infected by the sounds of jazz. A guitarist by training, Marty is the executive producer for The Manchester Craftsmen's Guild, a reliable bastion of jazz in Pittsburgh. Brother Jay is a trombonist who's played with the Dizzy Gillespie Alumni All-Star Big Band, Jimmy Heath, and Randy Brecker. He also pitches in at the MCG as co-producer and director of studio operations. The Brothers Ashby join McPartland with their quartet for "Five Spot After Dark" and "Squeeze Me."



Loren Schoenberg

the Jazz Museum in Harlem. Bassist Gary Mazzaroppi joins Schoenberg and McPartland for "Prelude to A Kiss" and "Sposin" before joining McPartland on "All of You."

The Thistle & Shamrock

Sept 2 · Two Shoogles: Luke Plumb and Angus Grant

This program showcases the mandolin player from Tasmania and the West Highland fiddler, both of whom are active on the session scene between their recordings and tours with the globe-trotting band Shooglenifty.

Sept 9 · Canada

This week's program travels to Cape Breton, Newfoundland, Prince Edward Island, Quebec, and beyond to hear the authentic Celtic traditions of Canada with Leahy, Loreena McKennitt, Mary Jane Lamond, Natalie MacMaster, and more.

Sept 16 · On the Road

Itinerant work ways are celebrated this week in traditional songs, while today's working musicians offer contemporary verses of the traveling musician's lifestyle.

Sept 23 · Celtic Show Bands

This week's program features ensembles that blend traditional and contemporary melodies to create big cutting-edge grooves, including ten-piece outfit Skolvan and Junction Pool.

Sept 30 · Live From D.C. – Alasdair Fraser

This week's program presents exclusive highlights from a live performance by fiddler Alasdair Fraser, who appeared with cellist Natalie Haas on the National Mall, Washington, D.C. as part of Scotland at the Smithsonian.



Angus Grant, West Highland fiddle virtuoso and acclaimed Shoogles.

New Dimensions

Sept 1 · Understanding Everything with Ervin Laszlo

Sept 8 · The Integral Perspective with Ken Wilber

Sept 15 · Evolving Spirituality with Ken Wilber

Sept 22 · Deep Roots: Recognizing the Value of Culture with William Poy Lee



Poy Lee

Sept 29 · Humanity's Potential to Consciously Evolve with Barbara Marx Hubbard

4:00pm–5:00pm

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Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

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7:00pm–8:00pm

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Recordings

Keri Green

Autobiography of a Folk Show (as told in the first person singular)

You'd be good at that." Five prophetic words spoken by my boyfriend in 1988 in reference to an on-air announcement that the host of *The Folk Show* was leaving. So it was that in spring 1990 while answering phones one Sunday night during fund-raising "marathon" that I asked the DJ on duty, "Hey, what goes on back there?" She said, "C'mon on back - I'll show you." Six months later, *The Folk Show* was mine.

Well, not "mine" exactly... it has always belonged to the listeners. One of which did not hesitate to call and inform me on my first night on the air that the music I was playing was not folk music. I inquired as to what might constitute folk music in his opinion, and he replied, "Burl Ives." To this day when I play Burl Ives on the air I rest easy at the end of the shift, knowing that I have satisfied the itch of some to hear proper folk music. (For my treatise on the definition of folk music, see my *Recordings* column: "On Being Musically Correct" [February 2007] in which I suggest that one should not be too much of a purist, lest one miss the opportunity to experience some really good music.)

I came to hosting a radio show through a rather circuitous route. It was about as far from my thoughts as becoming a brain surgeon or an astronaut. No, it happened because of those five prophetic words, and a bicycle wreck that stole from me the ability to play my flute and fiddle. Something inevitably had to fill the space that creating my own music had occupied since I was a child. Nature abhors a vacuum (or so I've read). In the

days and months immediately following that awful accident, I of course wished it had not happened. But as so often happens in life, the wreck led to a path I likely would not have found otherwise.

I did not set out to become popular. In fact, I didn't "set out" to do anything at all except survive the delivery of a show from week to week. If you had listened to my premiere, you would have heard dead silence for the first several minutes. A record was playing, but I

Hosting a show that became wildly popular during my tenure totally confounds me. The fact of it fills me with awe and gratitude.

was running screaming through the station to catch the board operator who was on the way out the door. I had forgotten to toggle an important switch into "program" position, the position required to transmit an audible signal. In the early days, I was shy on

the air. I naively thought I could protect my personal privacy by only saying my name once per hour. Well, listeners blew my privacy concept all to heck two years into the show by voting me "Ashland's Favorite DJ" in the *Sneak Preview's* annual opinion poll. I could no longer entertain the notion that I was successfully hiding. So, out came my personality, in droves, or maybe it was already there in spite of my best efforts to contain it.

Music... is magic. My interest in delivering music has been to captivate the listener's attention. This, and stretching listeners' musical boundaries has been what guides me in selecting genres, individual titles, and creating segues.

To this end, I have biffed, often. I thought opening the show with The Carter Family would make a certain listener happy. He told me later that week that my

opening song was gawd-awful and he turned off the radio at 6:03 pm. The Nashville Chamber Orchestra does a killer orchestral version of Blackberry Blossom featuring the mountain dulcimer. I was sure a certain listener would love this. I came home after the show to a message on my voicemail, from that certain listener, reciting utter disgust at the butchering of a traditional tune that needs no help, thank you, from an orchestra. According to one listener's e-mail, I exercised poor judgment when I, during a pledge drive, selected a set of "bad" folk music. I meant this in pure jest. The first time I introduced western music, a listener called to suggest I move it back over to center. My response has been to play more western music: it's part of our heritage.

For 17 years, I have selfishly created a show that I would want to listen to. Fortunately, it seems to have also been a show that a large audience has enjoyed and been devoted to. It is probably an understatement to say that I imbued the show with a fair amount of my own personality, which can be as diverse as the music I present. With humility I say that I know the Show has made an impact on peoples' lives; with this comes a huge responsibility to present my craft with integrity. Hosting a show that became wildly popular during my tenure totally confounds me. The fact of it fills me with awe and gratitude.

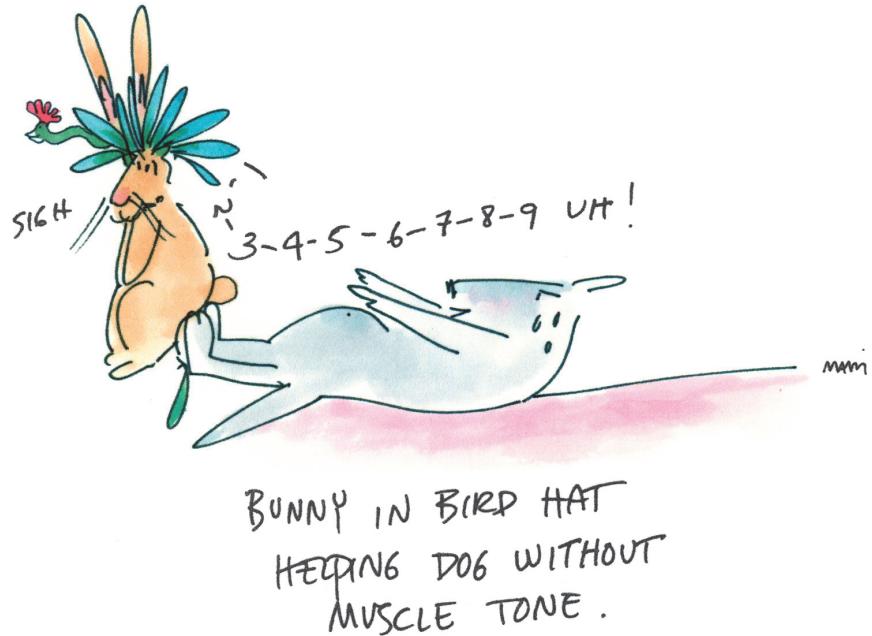
Thusly, my recent departure is also confounding, but it is something I knew I had to do. This year I "endured" a significant birthday, and it brought all those big life questions that we ask of ourselves. I once joked with station staff that I would be JPR's oldest living volunteer, with arms elongated from hauling in bags of old records and pounds of cd's. In the "not fade away" category, I am moving on, but I have not let go. Or maybe I've let go but I have not moved on? You see my dilemma. I am still making song lists for those times I'm called in to substitute.

I'm writing this article in late July, from the deck of my summer cabin in Pinecrest, California, where listeners know I go every year to rejuvenate by sailboat racing my heart out and waking to the hoot of the great gray owl, the beat of ravens' wings, and the high-pitched chirp of the chickaree. When I leave here in mid-August, I'm going to visit a city known for its music, a place I've wanted to explore. A potential romance beckons me there. I have to trust that it is for the fulfillment of other life dreams that I have disengaged from my regular Sunday



Little Victories

Mari Gayatri Stein



From the: Being of Service Is Always the Best Revenge Series.

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the Jefferson Monthly and Mari's other work, call 541.770.6035 or visit www.marigayatri.com

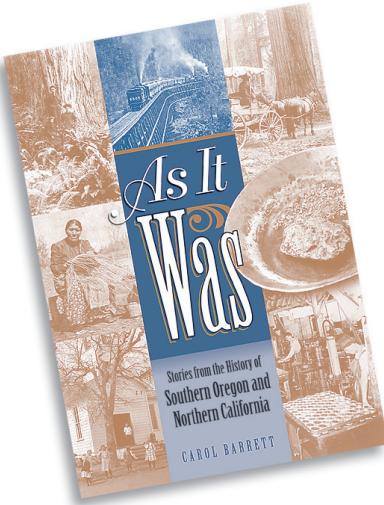
night gig. In making space for the possibility of the new, the new is showing up.

I postponed telling listeners of my departure until the last possible moment. I made no special plans for that show; nor did I select any special going away music. While the show was in progress I scribbled notes about goodbye things I should say on the air. After I made my first "leaving" statement, I played "Old Shoes" by Tom Waits (1973) which I had not previewed in advance but knew from muscle memory was a good song, even if I didn't remember the theme. Surprise me to hear the lyrics: "I'm singin' this song, cause it's time it was sung... I've been puttin' it off for awhile... So goodbye, farewell, the road calls me dear.... I'll kiss you and then I'll be gone." This was the kind

of thing that happened every Sunday night. It was magic.

I kiss you, and thank you deeply, with immense gratitude, for the hours I'll remember as 17 incredible years of *The Folk Show*. And if it turns out I can't stay away, please forgive my inability to leave something I could never really leave. **JM**

Keri Green was just a child when she came to JPR; now she's a grownup and with that comes change. You may not hear her on Sunday nights any longer, but rest assured that her voice, her spirit and her wild and crazy laugh haunt the halls of JPR. We'll miss you Ms. Green, come back and see us some time.



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

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Theater and the Arts

Molly Tinsley

First and Last

Audiences at the Oregon Shakespeare Festival have applauded Bill Rauch's work since 2002, but this summer's *Romeo and Juliet* is his first production as Artistic Director Designate. Also running in the Elizabethan Theatre, Libby Appel's *The Tempest* represents her final undertaking as the OSF's outgoing Artistic Director. The former play resembles a pre-inaugural gala tricked out with all manner of clever decoration. In the latter, as if modeling on her protagonist Prospero, Appel seems to have subdued her directorial powers to a single goal—keeping it plain and simple.

The best thing about *Romeo and Juliet* is Christine Albright, whose Juliet moves capably and poignantly from naive schoolgirl to courageous woman literally overnight. Each phase of her journey from docility to determination, from giddy bliss to anguish, seems utterly spontaneous. Her fluid shifts in tone and affect seem to spring from lived action, not learned lines.

As Romeo, John Tufts is appealing at the start as the would-be courtly lover, histrionic and unrequited, pining for his Rosaline. Then he meets Juliet. In a thrilling exchange, this perfectly matched pair slowly compose their sonnet together, splitting the final line between them. After that, Romeo must let go of the forms of love, scripted emotion, and give himself over to the real, volatile thing. On opening night Tufts had not quite reached that surrender.

Dan Donohue plays a magnetic Mercutio, who transforms his Queen Mab set piece into a confidential disclosure that keeps us hanging, along with Romeo and Benvolio, as it unfolds clause by clause. This Mercutio, urbane and amusing, tempts us to forget what an inflammatory rogue he is—as much to blame for his mortal wound as the “two houses” he curses as he dies.

Shigeru Yaji's costumes differentiate not Capulets from Montagues, but Verona's older generation, in traditional garb, from the kids, in modern dress. The choice

inspires a succession of anachronism jokes. Romeo and his buddies, for example, crash Capulet's party disguised as super-heroes, and led by Mercutio-turned-DJ, sabotage the stately Renaissance dancing.

Early along, though, this visual emphasis on a “generation gap” begins to feel like a red herring. It doesn't get us any closer to understanding the madness infecting the milieu—a madness charming Mercutio eagerly perpetuates—which sucks first Romeo and then Juliet into its maw. If we simply pin it on the parents (who had parents who had parents), the buck never stops.

In fact the opening scene devolves into a very long and vicious food fight, and the kids in their Catholic school uniforms join in without hesitation. In this epiphanic introduction, Capulets and Montagues, old and young, males *and* females surrender completely to violence, converting everything to a weapon, from baguettes and hockey sticks to bunches of carrots. It's an appalling vision of a universal lust for chaos and blood, but rather than explore it, the production seems simply to set it aside and move on.

There are many ingenious moments in this *Romeo and Juliet*, but they don't finally cohere to invite a new way of understanding the play, or the world. Libby Appel's *The Tempest*, though surprisingly short on such moments, left me similarly unsatisfied.

The Tempest makes a fascinating start, stylized, spare, establishing that the action we are about to witness is artifice, conjured and controlled by Prospero's magic. His island, a circular bulge in the middle of the stage, is the color and texture of bare canvas. We watch him cast the spell that generates the storm: on the upper stage, Ariel and her Shadows sing a haunting chorus that translates to gale-force winds on the lower stage, where the sailors and courtiers evince an oddly mild panic before sinking from sight.

We settle into expectant alertness—what vision of reality will the retiring Appel discover and illuminate in this final parable of Shakespeare's? The answer turns out to be none. The conspicuous directorial decisions seem more practical than thematic—the prenuptial masque is dropped in favor of a somewhat tired reading of Shakespeare's Sonnet 116; Miranda and Ferdinand don't play chess; Prospero never breaks his staff; and I can't remember Caliban carrying any wood.

Appel's hand seems almost to have disappeared, the idea probably being to let the play's rich language speak for itself. It also leaves the actors to find their own psychologically persuasive paths through the action. They don't completely succeed.

Derrick Weeden's Prospero holds attention at any given moment, yet his arc is difficult to trace. Nothing seems to faze him, and yet everything does, as he swings between ironic and irascible. When he remembers Caliban's developing rebellion and interrupts daughter Miranda's prenuptial celebration to attend to it, her comment that she's never before seen him "with anger so distempered" hangs in the air like a lie. Later, when Ariel tries to chide Prospero away from vengefulness by telling him that her own "affections would become tender" toward her enemies if she saw them suffering as Prospero's do, Weeden goes for the *aha!* moment, yet his sardonic manner doesn't relax after that.

Dan Donohue's Caliban is perhaps the most creative element of the production. His bent posture, pale, peeling skin, and chains evoke one of those poor children who've been confined in a closet by an abusive parent. His matter-of-fact articulation of his fantasies of power suggests that he has no clue that they're horrific. After all, Prospero admits at the end to having completely ignored the monster's moral education. Donohue's struggle at that moment to stand up straighter, to rise to the possibility of change, touches us more than Prospero's admission, which comes unaccompanied by any sign of softening remorse.

JM

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

M.E. Hope & Don Colburn

Across the Basin

BY M.E. HOPE

Across the wide darkness
between the lights of the barnyards and houses
moving slowly, like just awake stars
swathers at night, glowing
in the alfalfa dust

each leaving a lined pattern through
invisible fields, rows which wait
the further geometry of hay bales.

If you stand on the ridge
the engines become a fine hum,
no less music than the mosquito
or midge, who, like you,
cannot resist the pull of warm air
suddenly alive with harvest.

Wildflowers

BY DON COLBURN

Until I heard the names in my own voice
I never saw them whole: chickweed, toothwort,
May apple, Dutchman's breeches, Indian pipe.
A list was my father's way of witnessing,
it made a flower real. And this afternoon
in the weedy meadow by the towpath,
I'm jotting odd names on a scrap of paper
for no one in particular, myself maybe
or my father. Back then I let him teach me
to look down at the ground for stars,
bells, shades of blue. He was never happier
than when we looked up accuracy's myriad names
and he wrote them out in slanted letters.
Now, over and over, like a child,
I say *gill-over-the-ground, gill-*
over-the-ground, gill-over-the-ground,
and in the saying see it blossom again
inside its spilled blue name.

M.E. Hope's most recent publications include *Bellowing Ark*, *High Desert Journal*, and *The Oregonian*. She is originally from Wallowa County and now lives in Klamath Falls, where she works for the USDA Farm Service Agency. In 2001 M.E. Hope received a fellowship for Fishtrap.

Don Colburn lives in Portland, where he is a reporter for *The Oregonian*. A finalist for the Pulitzer Prize in feature writing, he has an MFA in creative writing from Warren Wilson College and won the Discovery/The Nation Award for Poetry. "Wildflowers" is from *Another Way to Begin*, which won the Finishing Line Press Prize in Poetry. His recently published full-length collection, *As If Gravity Were a Theory*, won the Cider Press Review Book Award. Don Colburn will be reading at Bloomsbury Books in Ashland on October 8.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors 126 Church Street Ashland, OR 97520.

Please allow two to four weeks for reply.

Art

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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents a wide variety of productions in its 2007 season: William Shakespeare's *As You Like It* thru Oct. 28th, *The Tempest* thru Oct 6th, *The Taming of the Shrew* thru Oct. 7th, and *Romeo and Juliet*, thru Oct. 5th; Tom Stoppard's *On The Razzle* thru Oct. 28th; *Tracy's Tiger*, a world premiere musical based on a novella by Wm. Saroyan, thru Oct. 28th; *Distracted* by Lisa Loomer thru Oct. 28th; and August Wilson's *Gem of the Ocean* thru Oct 27th. Performances at 1:30 & 8 pm, backstage tours at 10 am, Tues-Sun. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

◆ Oregon Stage Works presents *The Compleat Works of Wllm Shkspr (abridged)* thru Sept. 8 th and *Durang Durang* thru Sept 15th. *The Compleat Works*, is London's longest running comedy is a lively dash through the entire Shakespearean canon – funny, fast and irreverent. *Durang Durang* is a combination of six short plays by Christopher Durang, in which the lampoon artist offers a witty, cheeky side-splitting journey through the American theatrical and cultural landscape. \$17 Adults / \$10 Students and Previews \$10. Evenings at 8 pm and Sundays at 2 pm. \$17 Adults / \$10 Students. At 185 A Street, Ashland. (541) 482-2334 or www.oregonstageworks.org.

◆ The Camelot Theater presents *Shakespeare in Hollywood* thru Sept. 9th. In the latest hit from the author of Broadway's *Lend Me a Tenor* and *Moon over Buffalo*, it's 1934 and Shakespeare's most famous fairies, Oberon and Puck, have magically materialized on the Warner Bros. Hollywood set of Max Reinhardt's *A Midsummer Night's Dream*. Blonde bombshells, movie moguls and arrogant 'asses' are tossed into loopy love triangles with raucous results thanks to Puck and his feisty flower. \$17 general/ \$15 seniors and students. Located at Talent Ave. & Main St, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *I Love You, You're Perfect, Now Change* Sept. 14th thru Nov. 4th. This revue of songs and sketches takes a look at the joys and challenges of contemporary male-female romantic relationships. Waiting, dating, marriage, in-laws, newborns, family outings and starting all over again with dating in one's golden years – these are some of

the topics that are explored in songs like: "Cantata for a First Date," "A Stud and a Babe," "Why? Cause I'm a Guy," "Always a Bridesmaid," "Marriage Tango," and "I Can Live With That." (PG-13 adult themes). Previews Sept. 12th-13th. Thurs-Mon at 8 pm, Sun. brunch matinee at 1 pm. Sun-Thurs: \$21/23; Fri-Sat.: \$25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902

\$37 Lawn; \$25 Children (0-12)

On Sept. 8th, Los Lonely Boys. & Special Guest 7:30 pm \$32 Lawn; \$21 Children (0-12)

On Sept. 9th, The Wreckers & Special Guest TBA 7:30 pm \$27 Lawn; \$17 Children (0-12)

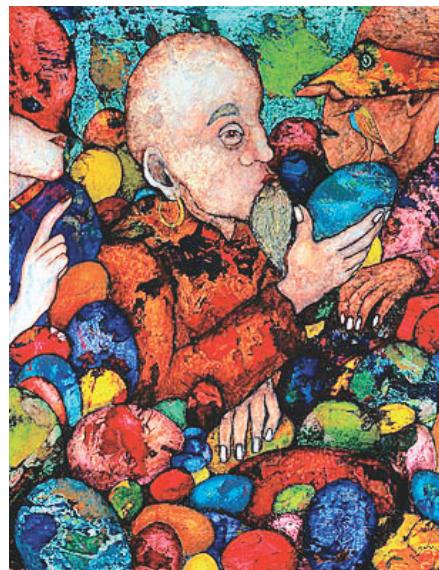
The Britt Festivals Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ Internationally-known violinist Ian Swensen offers a recital with pianist Alexander Tutunov on Sept. 8th. Ian Swensen, was a guest soloist for the Rogue Valley Symphony's January concert and returns from San Francisco for an encore performance. 8 pm. \$20-28, students \$10. At SOU Recital Hall, Ashland. Contact D. Productions : 2694 Takelma Way, Ashland, OR,97520. Phone: (541) 482-4361, Email : dproductions@mind.net

◆ The Mobius presents The Starlings on Sept. 14th. The Starlings have a presence and sound that remains long after the show is over. With one eye to the keyhole of deeper meaning, they remain dynamic in nature and happy to take the road less traveled. 9 pm. \$8 advance/students \$10 general. The Mobius is located at 281 4th St, Ashland. (541) 488-8894. www.theMobius.com

◆ The Siskiyou Institute kicks off its 7th season of performances and workshops with jazz guitarist Mimi Fox and bassist Bill Douglas on Sept. 28th. 8 pm. Mimi Fox displays a masterful command of the fretboard that has led to her being named a "Rising Star" in four consecutive Down Beat International Critics Polls (2003, 2004, 2005 & 2006). The concert will be followed by a workshop with Mimi and Bill on Sept. 29th at 11:00 am. Both events will take place at the Old Siskiyou Barn in Ashland. Reservations are necessary for both events and can be made by calling (541) 488-3869 or emailing info@siskiyouinstitute.com

◆ Rogue Valley Symphony presents its "Starlight Symphony," a gala 40th Anniversary Celebration & Champagne Reception on Sept. 17th. 7:30 pm. The orchestra will perform selections from classics, pops, film and Broadway including Sousa's "Stars and Stripes," Strauss's "Fledermaus: du und du," Dvorak's Slavonic Dance no. 2 in e minor, Rogers and Hammerstein's "Sound of Music" and Andrew Lloyd Webber's "Phantom of the Opera." Pianist Jodi French and flutist Kathryn McElrath will



Signatures Gallery in Brookings features Royal Canadian Artist, Duncan Regehr. (*Miracle Minders*, Oil).

Music & Dance

◆ The Britt Festival offers musical performances throughout the month:

On Sept. 1st, Josh Turner & Special Guest TBA 7:30 pm \$29.00 Lawn; \$17.00 Children (0-12)

On Sept. 5th, Vince Gill - The Friends and Family Tour Featuring Amy Grant and The Del McCoury Band 7 pm \$51 Lawn; \$38 Children (0-12)

On Sept. 6th, Joss Stone/Ryan Shaw 7:30 pm

Send announcements of arts-related events to:

ArtsScene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paulchristensen@earthlink.net

**September 15 is the deadline
for the November issue.**

**For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ipj.org**

play Bolling's famous Suite for Flute & Jazz Piano Trio, with the support of Hal Davis on drum set and David Miller on bass. At the Elizabethan Theater, on Pioneer Street, Ashland.

◆ St. Clair Productions presents Harry Manx in concert on Sept. 29th. Manx calls his music "mysticissippi", a fusion of Mississippi Delta Blues and classical Indian ragas performed on the Mohan Veena (a 20-stringed sitar/guitar), guitar and banjo. 8 pm. At the Unitarian Center, 4th and C Streets, Ashland \$20/advance, \$22/door, Kids under 12 free with adult, Teens 12-17/\$10. (541) 535-3562 or www.stclairevents.com

◆ Jackson County Community Concerts presents Presidio Brass on Sept. 27th. Presidio Brass entertains with an unusual repertoire and close ties with their audience. Their music ranges from Renaissance to contemporary jazz and film scores. 7:30 pm. North Medford High School, Medford.



Pianist Alexander Tuttonov (above) performs with violinist Ian Swensen on September 8th at the SOU Recital Hall.

Festival

◆ Explore the East in an Asian Cultural Festival on Sept. 9th-10th. This event includes music, dancing, bonsai demo, martial arts, food & vendors. 9 am-6 pm. At Riverside Park in Grants Pass. (541) 471-3002

◆ The Oregon State Parks and Recreation Dept. presents "Oktoberfest in Wolf Creek" on Sept. 28th-30th. The Festival includes an opening day parade, live music & dance performances on multiple stages, authentic German cuisine, imported Bavarian beers on tap, wine tasting, and arts & crafts. At Wolf Creek Inn, 100 Front Street, Wolf Creek. www.rogueweb.com/oktoberfestinwolfcreek. (541) 866-2474

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse presents *The Odd Couple* (female version) on Sept. 7th-Oct. 6th. 7:30 pm, matinees at 2 pm. \$17-11. Tickets at The Graphic Emporium and reservations at (530) 241-4278. At 1620 East Cypress, Redding. (530) 222-4862.

Music

◆ The Mossbrae Music Festival presents the Duke Robillard Band on Sept. 1st. This is a fund-raising event for Dunsmuir Chamber of Commerce and the Botanical Gardens. 2:30 pm. Bring blanket or chairs. Car pooling encouraged. \$15 in advance, \$20 day of concert, available at Dunsmuir Chamber of Commerce, Bog Bean Books and Music in Redding, or (530) 641-4099. At Dunsmuir City Park, Dunsmuir. www.positiveproductions.net.

◆ Shasta Community Concerts presents Revolution on Sept. 6th. This four-man group of Beatles impersonators delivers a concert that takes the audience time-traveling through the 60s. The concert showcases the Beatles' greatest

hits, featuring music from their historic appearances on The Ed Sullivan Show, their appearance for the Queen of England and their movies. At the Redding Convention Center, 700 Auditorium Drive, Redding. www.shastacommunityconcerts.com (530) 247-7355

◆ St. Joseph Parish presents Ceili Rain in Concert on Sept. 8th. Ceili Rain's Celtic-inspired popular rock sound is filled with the sounds of the bagpipes, tin whistle, button accordion and fiddle. In a "Beatles meet the Chieftains" style sound. The group's unique sound and soulful lyrics have gained the attention and affection of critics and fans around the world. 7 pm. At the Cascade Theatre, Redding. (530) 243-8877 or visit www.cascadetheatre.org

◆ Redding Convention Center presents *Chicago* on Sept. 16th. This show was a showcase of wit, style and sheer musical riches. on Broadway. It's Broadway's most popular musical - a razzle dazzle tale of sin and celebrity. The recipient of six Tony Awards, two Oliver Awards, a Grammy and thousands of standing ovations, *Chicago* is the sensation that just keeps getting bigger and bigger. 7 pm. \$56-32. At 700 Auditorium Drive, Redding. (530) 225-4124.

Exhibition

◆ Celebrating its 50th year as a venue for painters and sculptors in northern California and southern Oregon, the Siskiyou Artists Association (SAA) presents the Siskiyou Artists 50th Annual Art Show thru Sept. 7th at the Sisson Museum in Mount Shasta. This is a judged show. Sisson Museum, #1 North Old Stage Road, Mount Shasta (530) 938-2279

◆ Mendocino Art Center presents the creative process of world-renowned sculptor John Fisher, who carves a life-sized sculpture during "Reconstruction Thru Deconstruction," at the Mendocino Art Center thru Sept. 29th. The public's invited to watch Fisher as he sculpts a ten ton, eight foot tall Texas limestone rock. Mendocino Art Center, 45200 Little Lake Street, Mendocino (800) 653-3328. www.MendocinoArtCenter.org.

◆ Dunsmuir Art Walk presents "Illuminating Inspirations" on Sept. 15th. More than a dozen artists in several locations will have their works on exhibit, and will open their studios to the public, throughout historical downtown Dunsmuir. 4-8 pm. Enjoy music at Brown Trout Café & Gallery on Sacramento Ave. from 7:30-10pm. Dunsmuir Ave., and Sacramento Ave., Dunsmuir. (530) 235-0963

Dance

◆ The Del Norte International Folkdancers welcomes adults who want to get moving every Tuesday evening, 6:30-9 pm. No experience or partner necessary; beginning dances from around the world will be taught and reviewed the first 45 minutes, with request dancing afterwards. At Del Norte Senior Center, 1755 Northcrest Drive, Crescent City. (707) 458-3132 or (707) 464-9690.

CONTINUED ON PAGE 34

The Mobius in Ashland presents The Starlings on Friday, September 14th.

Exhibition

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on Sept. 7th. Refreshments, music and artist demonstrations are offered at many locations along the walk. 5-8 pm. For a free gallery guide, call (541) 488-8430. www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on the first Friday of each month, 6-9 pm. Shops, galleries and restaurants stay open displaying local art and musical talent. Downtown Grants Pass, H and 5th Streets, Grants Pass. (541) 787-0910

◆ Ashland Art Works Gallery offers "Bountiful Bowls" on Sept. 7th. Come play in the clay and create a ceramic bowl to help feed our community. These donated bowls filled with delicious soup will be available for purchase at the First Annual "Bountiful Bowls" fundraiser on Saturday, October 20. Proceeds will be donated to local food support organizations. 5-8 pm. At Ashland Art Works Gallery & Studios, 291 Oak Street, Ashland. (541) 488-4735

◆ Hanson Howard Gallery exhibits paintings and sculptures by Jamie Newton thru Sept. 30th. Meet the artist on Sept. 7th, 5-8 pm. Pit-fired vessels will also be shown by Michael Schwartz. At 82 North Main Street, Ashland. (541) 488-2562

OREGON & REDWOOD COAST

Music

◆ The Pistol River Concert Association presents classical guitarist Craig Einhorn on Sept. 22nd at 8 pm. In February of 1999, Einhorn was a soloist with the Lane Chamber Orchestra under the direction of Ron Bertucci and began an association with Mason Williams, composer and grammy-winner. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibition

◆ The Port Orford Arts Festival presents its Fine Arts & Crafts Show on Sept. 2nd. An Artists' Reception is offered at China Mountain House from 3-6 pm. At China Mountain House, Hwy 101 & China Mountain Road south of Port Orford. (541) 332-0487 or www.portorfordart.org.

◆ The Port Orford Arts Council presents the Port Orford Arts Festival thru Sept. 2nd. Featuring artwork created during the summer arts program; a presentation on the history of women blues artists by Del Rey, the "Blues Queen of Seattle" called "Women in American Music"; a concert by Del Rey; and a Fine Arts & Crafts Show and Artists' Reception at China Mountain House. At the Port Orford Arts Council Office, Seaside Plaza, 1320 Oregon St (Hwy 101), Port Orford. (541) 332-0487 or www.portorfordart.org.

◆ At the Coos Art Museum this month:

The 14th Annual Maritime Exhibit thru Sept. 22nd. Annual juried exhibition of Maritime-themed art from artists around the country. Featured artist is American Society of Marine Artists' member Dutch Mostert, North Bend, Oregon.

"Over The River/Through The Woods," a group exhibit by seven Northwest artists. Sculptures, photography, and paintings. Coos Art Museum, 235 Anderson Avenue, Coos Bay. 541-267-3901



Mendocino Art Center presents the creative process of world-renowned sculptor John Fisher during "Reconstruction Thru Deconstruction," through Sept. 29th.

"VISION 2007," an annual art competition for high school students from Southern Oregon. The show includes 100 works of paintings, drawings, photography, sculpture and mixed media created by regional high school art students.

"Expressions West 2007," an annual contemporary painting competition juried by Boise Art Museum's Associate Curator of Contemporary Art. Recent paintings by emerging artists from 13 western United States.

Admission: \$5 adults, \$2 for seniors & students. Located at 235 Anderson in Coos Bay. (866) 526-4423. www.coosart.org

◆ The Humboldt Arts Council presents:

"Destination: Art!" on Sept. 1st-Sept. 22nd. This is the Council's annual art auction to benefit its activities. Pre-bid on artwork and items auctioned at the Gala on Sept. 22nd.

"Dancing In the Rain" thru Sept. 9th. Chalda Maloff's art is about the interplay among parts of a whole in a particular environment.

"Art of the Children's Authors and Illustrators Festival," Sept. 1st-Oct. 28th. As part of the Annual Children's Author Festival, select works from winning illustrators are on exhibit to demonstrate the processes of illustration in children's literature.

"Scroll Paintings of the Lost" by Daniel North, Sept. 15th-Oct. 28th. In Daniel North's travels and subsequent paintings, he has explored the length and breadth of the Rocky Mountains from Canada to the Rio Grande.

At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

◆ Signatures Gallery features Duncan Regehr, a Royal Canadian Artist thru Sept. Regehr is the first artist under the age of 50 to be awarded this title and has works in the Master's Collection of the Getty Museum and the Smithsonian. He is an artist, an author and an actor. At Signatures Gallery of Fine Art, 519 Chetco Ave., Brookings. (541) 469-1085

KLAMATH

Music

◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8 pm-midnight at King Falls Lounge in Klamath Falls. Blues performers and aficionados welcome. (541) 882-8695.

◆ The Ross Ragland Theater presents two events this month:

On Sept. 22nd, RRT presents Kathy Mattea, 7:30 pm. \$40.50-28.50

On Sept. 29, RRTCS presents Camerata Nordica, 7:30 pm. \$20 general, \$15 children.

The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls. Box Office at 884-5483 or www.rrtheater.org

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As It Was

Stories from the State of Jefferson

Phoebe Dekum and the High Line Ditch

Alice Mullaly

Phoebe Dekum, a Portland financier, had invested in other successful projects, but this one was to be the biggest ever. In 1899, she and other backers formed the Gold Hill Ditch Company. Ms. Dekum was so excited about the project that she bought a whole subdivision adjoining the town of Gold Hill, Oregon, built a home and moved her family there.

The High Line Ditch was to tap into the Rogue River above Prospect and parallel the river all the way to Gold Hill. Though estimated to cost one million dollars, there would be at least three revenue sources. First, this ditch would provide water for placer mining some 5,000 acres of gold bearing property the company owned. Second, it would open up 40,000 acres of arid land for irrigated farming. Finally, vast amounts of sugar pine lumber could be rafted to the railhead at Gold Hill.

The 93-mile High Line Ditch project looked like a winner. Ms. Dekum even hoisted her trademark 12-by-24 foot American flag above Gold Hill to announce the building of the first few hundred feet. But in 1912, after three different companies failed to secure funding for the canal, all efforts were abandoned.

Ditched, you might say.

Source: "The Future Outlook: Portland and San Francisco Capitalists Building a Canal That May Cost \$1,000,000," *Gold Hill News*, June 17, 1899; Genaw, Linda Morehouse. *Gold Hill and Its Neighbors along the River*, p.91.

Mother McCloud

Margaret LaPlante

The small town of McCloud, California used to be a company town owned by a lumber mill.

Between 1896-1902, the McCloud River Lumber Company built a large lumber mill, a mercantile store, a schoolhouse,

churches, a dance hall, a bank, and even a library. The company built a total of 270 houses, all in neat little rows. Employees paid a nominal fee for their housing. During the summer months, horse drawn wagons sprinkled the streets with water to cut down on the dust. Those same horse drawn wagons were used to deliver milk and groceries to the employees' houses.

The term "Mother McCloud" referred to the maternal treatment the company provided to its employees. Cradle-to-grave employment was enjoyed by generation after generation. In later years, the McCloud River Lumber Company provided a public swimming pool, a theater, restaurants, dry cleaning, and laundry services—all for a nominal fee to the employees.

1963 saw the end of the McCloud River Lumber Company when the company sold its interest in the town, the mill, and surrounding forest to U.S. Plywood Corporation.

Over the years the mill changed owners a number of times and "Mother McCloud" became a distant memory.

Source: *The Siskiyou Pioneer*, Vol. 6, no. 10, 1997, pp. 48-54.

School Transportation for Hilt, California

Maryann Mason

Anyone who has ridden in a modern school bus knows it was not necessarily built for comfort. Even so, the first school buses were primitive by comparison.

The first school bus service in Hilt, California began in 1924. The bus's homemade body was mounted on a Moreland truck chassis with wooden benches on each side of the bus. Broken seat springs or torn upholstery were not unusual.

In 1931, Mr. Hunt took over Hilt's bus service, providing a white, four-cylinder factory-made bus with isinglass windows. As heaters hadn't been invented yet, the exhaust pipe was brought through the inside of the bus to keep the passengers

warm. School children would get out at the foot of Bailey Hill and race the bus to the top. Sometimes they would put gum over the gas cap vent, but they could usually outrun the bus without that edge.

In 1935, Howard Trivelpiece was awarded a contract to drive the Hilt route for \$3,000 a year. He bought a new, 1935 Chevrolet 42-passenger bus for \$2,890. He paid a driver \$5.00 a day, and bought gas at 16 cents a gallon.

Trivelpiece believed a good transportation system contributed to consolidated school districts and led to the end the one-room schoolhouse.

Source: Trivelpiece, Howard. "Student Transportation." *The Siskiyou Pioneer*. Siskiyou County Historical Society, 1989.

JM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*; and during *The Jefferson Daily* on *Classics & News* and *Rhythm & News*.

CLASSIFIED ADS

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ROCKY POINT LAKE FRONT, dock, canoes, paddle boats, sleeps 8-10. Studio also available. 33' sailboat, overnight stays, pontoon boat excursions. Pine Cone Lodge, 27635 Rocky Point Road, Klamath Falls, OR. 541-356-2378. JPR member rates.

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hawthorn@sonic.net: www.sonomaconnection.com/pebblebeachhouse/

Jefferson Monthly Classified Ad Order

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FROM NATIONAL PUBLIC RADIO

Come Hear Spectacular Music in Redding

North State Symphony

Performance Schedule

Maestro's Favorites

September 16, 2007

Cascade Theatre 2:00 p.m.

| Prokofiev—Classical Symphony, Opus 25

Wagner—Siegfried Idyll

Brahms—Piano Concerto No. 1, Opus 15, D Minor

Brian Ganz, Piano



Resurrection Sublime Voices

November 17, 2007

Cascade Theatre 7:30 p.m.

| Mahler—Symphony No. 2, C Minor—Resurrection

Elizabeth Madsen Bradford, Mezzo Soprano
University Choir

Dance Mix

February 17, 2008

Cascade Theatre 2:00 p.m.

Dvorak—Slavonic Dances

Piazzolla—Tangazo

Bartok—Hungarian Sketches

Tchaikovsky—Swan Lake Suite



Final Frontier

April 19, 2008

Cascade Theatre 7:30 p.m.

Debussy—Nocturnes

Arutiunian—Trumpet Concerto, Movement I

Young Artist Winner Ayako Nakamura, Trumpet

Kabalevsky—Violin Concerto, Movement I

Young Artist Winner Chelsea Morden, Violin

Holst—The Planets



Ticket Information

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The Ross Ragland Theater

Season Opener!

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mattea



Saturday, September 22, 2007

"Mattea remains one of Nashville's
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- USA Today



2007-08 EVENT CALENDAR

PRE-SEASON EVENTS

August

- 1 Individual Ticket Sales Begin
- 2-4 Community Production of Beauty & The Beast
- 5 Community Production of Beauty & The Beast, 2 p.m.
- 13-18 Missoula Children's Theater Residency:
Wizard of Oz, times vary
- 17 Cascade Summer Concerts - Concert on the Green @ The Running Y, 5:30 p.m.
- 18 Missoula Children's Theater Final Performance:
Wizard of Oz, 7 p.m.
- 22 Cascade Summer Concerts - Lake Ewauna
Music Festival @ Veteran's Park, 5:30 p.m.
- 25 The Billy Bob Thornton Band

PERFORMANCE SEASON

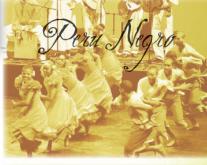
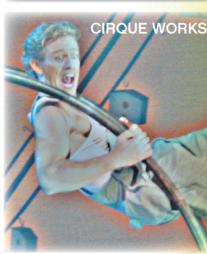
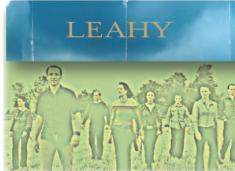
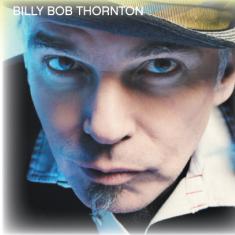
2007

- September 22 Kathy Mattea
- September 29 Camerata Nordica
- October 8 Solid Blues
- 19 Fred Garbo Inflatable Theater Co.
- 30 Cirque-Works/The Birdhouse Factory
- November 1 Cherryholmes
- 17 The Nutcracker
- 30 The Coats / Holiday Show
- December 8 Esquire Jazz Orchestra
- 13 3 Redneck Tenors at Christmas
- 20-23 Community Holiday Production

2008

- January 22 Peter Pan The Musical
- 25 Leahy
- February 6 The Ten Tenors
- 23 William Chapman Nyaho
- 29 TU Dance Residency
- March 5 Vienna Boy's Choir
- 11 Poulenc Trio
- 18 Peru Negro
- April 6 Lecturer, John Douglas, FBI
- 20 High School Honors Recital
- 26 The Rat Pack
- May 11 Hormonal Imbalance
- 17 Taste of Klamath

Showtime is 7:30 p.m. unless otherwise noted.



NEON NIGHTS



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